

LIBRETTO VOCAL BOOK

FINDING NEVERLAND

Book by **James Graham** Music and Lyrics by **Gary Barlow & Eliot Kennedy**

Based on the Miramax Motion Picture written by David Magee
and the play *The Man Who Was Peter Pan* by Allan Knee



MUSIC THEATRE
INTERNATIONAL

MUSICAL NUMBERS

Act I

1.	Prologue.....	1
1A.	London 1903	2
2.	Welcome To London	3
2A.	The Pirates of Kensington.....	6
2B.	Bull’s Pizzle (Welcome to London Reprise).....	10
2C.	The Duke of York’s	13
3.	My Imagination.....	17
3A.	Kensington Gardens.....	19
4.	Believe	21
4A.	Believe (Playoff).....	26
4B.	Making Friends with a Bear.....	26
4BB1.	Ravishing As Ever.....	30
4BB2.	Be Brave.....	32
4C.	Dinner Is Served.....	33
5.	The Dinner Party	34
6.	We Own the Night	39
6A.	The Final Wicket	42
6B.	Brandy For Your Guests	44
6C.	Bedtime Stories in Funny Voices.....	45
7.	All That Matters	48
8.	We Own The Night (Reprise)	50
9.	Sylvia’s Lullaby.....	53
10.	Neverland.....	55
11.	Circus of Your Mind (Part 1).....	58
11A.	Circus of Your Mind (Part 2).....	60
11B.	Circus of Your Mind (Part 3).....	62
11C.	Circus of Your Mind (Part 4).....	63
11D.	Circus of Your Mind (Part 5).....	63
12.	Stronger (Part 1).....	65
12A.	Hook	65
12B.	Stronger (Part 2).....	67

MUSICAL NUMBERS (CONT'D)

Act II

12C.	Sneaking Into the Duke of York's.....	73
13.	The World Is Upside Down (Part 1).....	73
13A.	The World Is Upside Down (Part 2).....	76
13B.	The World Is Upside Down (Part 3).....	82
13C.	After "Upside Down"	83
13D.	Kiss Her, You Fool!	87
14.	What You Mean To Me	88
14A.	The Swan	91
15.	Play	93
15A.	Play-off	99
16.	We're All Made of Stars.....	100
16A.	The Lamentable Tale of Lady Ursula	104
16B.	The Ballad of the Brave Knight	106
16C.	Blood in the Handkerchief.....	107
17.	When Your Feet Don't Touch the Ground	109
17A.	Have a Nip!	112
18.	Something About This Night.....	113
18A.	Beginners, Everyone!	118
18B.	Something Else About This Night.....	121
19.	Neverland (Reprise) (Part 1).....	122
19A.	Neverland (Reprise) (Part 2).....	126
19B.	The Work of the Ticking Crocodile.....	131
20.	Finale (Believe).....	134
21.	Bows (Something About This Night)	137
21A.	Bows Part 2 (Stronger)	137

ACT I

PROLOGUE

#1 – Prologue

A show curtain across the stage. As we descend into darkness, TINKERBELL, the fairy – a bright light accompanied by a bell – flies around the auditorium, and through the curtain, as it tapers out to reveal –

PETER PAN, dancing with TINKERBELL – and other characters from Barrie’s famous play – the DARLING CHILDREN perhaps, and WENDY.

J.M. BARRIE arrives – watching his future creations dancing together.

BARRIE

Once upon a time... there was no Peter Pan. Oh yes, a time before boys could fly, and children fought Pirates.

(to the PETER PAN CHARACTERS)

Which means none of you should even be here yet.

PETER PAN CHARACTERS

(beat, then a groan of disappointment)

Oh/ alright/ sorry / I’ll just go, then.

The PETER PAN CHARACTERS exit, leaving BARRIE alone on stage, and we transition to...

BARRIE

I’m going to tell you the story, of how I came to write that story. And to do that, we must turn back the clocks, to one year ago.

ACT I – SCENE 1: KENSINGTON GARDENS

BARRIE

To a morning when something new and unfamiliar appeared in the sky above London. It was – the sun.

Kensington Gardens materialize.

I left the solitude of my study to try and write outside for a change. Everyone was out and about enjoying the perfectly cultivated splendor of Kensington Gardens.

MARY

James!

BARRIE

Even my wife Mary was out enjoying the sunshine...

#1A – London 1903

MARY enters, covered in layers, head to toe, dark sunglasses, and is surrounded by her SERVANTS who protect her with a parasol and fan her.

MARY

Oh! I can't bear this dreadful heat! I only came outside to walk the dog. Albert, where is the dog?!

She snaps her fingers at servant ALBERT, who panics and locates PORTHOS off stage, bounding on to greet BARRIE.

BARRIE

Porthos! Hello boy!

BARRIE playfully wrestles with PORTHOS, 'untidying' himself on the ground.

MARY

Oh look! It's Lord Cannan! James, please stop behaving like a child. We have a reputation to maintain!

She goes – BARRIE rolls his eyes at her hypocrisy, and sends the DOG off to play.

The SERVANTS follow – except ALBERT, who gets dragged off by PORTHOS the other way.

#2 – *Welcome To London***BARRIE**

WELCOME TO LONDON
NINETEEN HUNDRED AND THREE
WE'RE STROLLING IN KENSINGTON GARDENS IN THE SUN

MARY

Lovely weather, isn't it!

CANNAN

Quite!

BARRIE

THE FOG HAD LIFTED ROUND ABOUT HALF PAST ELEVEN
AND THE SKY'S BEEN ALMOST CLOUDLESS SINCE HALF ONE

MARY

Albert shade!

BARRIE

THE POLICEMAN TWIRLS HIS BATON
SMILING AT THE PASSERS-BY

POLICEMAN

(to BARRIE)

MOVE ALONG!

BARRIE

(going to touch the flowers)

THE PARK KEEPER'S CHRYSANTHEMUMS AND ROSES CATCH
YOUR EYE...

PARK KEEPER

(to BARRIE)

HANDS OFF!

BARRIE

LADIES IN THEIR FINERY, GOSSIPING
WHILE ACTING LIKE THEY'RE SHY...

BARRIE

WELCOME TO LONDON
ON THE ONE BEAUTIFUL DAY
WELCOME TO LONDON
THE PERFECT DAY TO SAY ALL OF YOUR
HOW DO YOU DO'S,
AND GOOD DAY TO YOU'S
THE ONLY PLACE YOU'D WANT TO BE
IF EV'RYDAY WAS LIKE TODAY IN LONDON.

CHORUS

WELCOME TO LONDON
WELCOME TO LONDON
WELCOME TO LONDON
HOW DO YOU DO
GOOD DAY TO YOU

ELLIOT runs in, followed by CHARLES FROHMAN.

ELLIOT

MR. FROHMAN, I FOUND HIM!

FROHMAN

God, I hate nature. You know what man's greatest invention was? The inside. Man invented the inside to get out of the outside.

BARRIE

You're in a grouchy mood, Charles.

FROHMAN

Can you blame me. I'm a producer, and this current show of yours we're running is playing to half empty houses, as well you know! Which is probably the reason you're avoiding me.

BARRIE

I'm sorry, Charles, I know it wasn't my best, but I—

FROHMAN

Look. We need to be honest with each other. I'm an American, I hate keeping thoughts to myself, it's exhausting. Fact is, my theater is close to bankruptcy. I need you to write another hit and I need it now. Something new...

BARRIE

(holding up his manuscript).

I'm almost finished.

FROHMAN

Hah! That's the stuff, James!

BARRIE

I think this new play might really surprise people.

FROHMAN

Great! — (*stops. Beat. Grabs the play.*). Surprise? Why does it have to be surprising? No, no, look.

London "expects" certain things of you, James. A play that's not too long, although it can't be too short, and it's got to be funny, although not too funny, we want to make people think, although we don't want them to think too much—just don't surprise them, alright?! Now finish it, and bring it by the theater first thing Monday morning. Get to work!

The ICE CREAM MAN enters, followed by the NANNY with a pram.

ICE CREAM MAN

ICE CREAM!

FROHMAN

Ooh ice cream! Elliot?

BARRIE

THE ICE CREAM SELLER
CLOSELY FOLLOWED BY A NANNY
TRYING TO PACIFY HER BABY WITH A RHYME

FROHMAN

(looking at the baby in the pram, with an ice cream cone in hand)

Children are like soufflés, pointless until they're raised.

FROHMAN and ELLIOT exit, passing London society PARKGOERS.

BARRIE**CHORUS**

LONDON'S SOCIETY,
DISPLAYING SUCH PROPRIETY
YET WISHING THEY WERE
IN THE SERPENTINE

I'M WISHING I WAS
IN THE SERPENTINE
HOT! SO HOT!

THE TEMP'RATURE'S A POSITIVELY BALMY
EIGHTY-THREE
NOW THE PERFECT BENCH IS EMPTY

OOH

BARRIE

UNDERNEATH A PERFECT TREE
IT'S THE PERFECT DAY TO WRITE A PLAY
LET'S HOPE THAT INSPIRATION WILL
AGREE...

WELCOME TO LONDON

A PERFECT DAY IN LONDON

A FEW MORE PAGES 'TIL I FINISH THIS PLAY
I'M MOMENT AWAY
I'VE GOT TO GET IT DONE
THANK GOD THERE'S PEACE AND QUIET
HERE (IN)...

CHORUS

GOOD DAY, GOOD DAY

THERE HE IS THAT'S HIM
THE FAMOUS PLAYWRIGHT

AMONGST US HERE
WRITING IN BROAD DAYLIGHT
A NEW SHOW
DESP'RATE TO KNOW

#2A – The Pirates of Kensington

GEORGE crashes on with JACK and MICHAEL.

GEORGE / JACK / MICHAEL

ARH!!!

JACK

Get him!

GEORGE / JACK / MICHAEL

Yeah! / Ahoy, me hearties! / All aboard!

GEORGE

Surrender this ship, you scoundrel!

BARRIE

Excuse me? Who are you?

GEORGE

We're the—

GEORGE/JACK/MICHAEL

Pirates of Kensington! Gah!

BARRIE

Do you mind? I'm trying to write, here.

MICHAEL

I say we make him walk the plank!

GEORGE/JACK

Yeh!

GEORGE/JACK/MICHAEL

Walk the plank! / Walk the plank!

SYLVIA LLEWELYN DAVIES – runs on, also dressed as a pirate, with an eye patch and pretend sword.

SYLVIA

Boys! Leave the gentleman in peace and lets find some buried treasure! Arh!

BOYS

ARR!

BARRIE

So you're in charge of this motley crew?

SYLVIA

(momentarily herself, lifting up her patch)

Well even pirates need mothers. *(patch down again – in pirate voice)*. Captain Sylvia Llewelyn Davies, to you.

BARRIE

J.M. Barrie. Pleasure to meet you.

SYLVIA tips her hat as she leave, but then spins in her tracks –

SYLVIA

Oh my gosh, not the J.M. Barrie. The writer?

(trying to slip off her eye patch).

Good heavens!! Boys come and meet Mr. Barrie!

JACK

You just told us to leave him alone!

SYLVIA

Well now I'm telling you to come back and say hello! This minute.

They march toward him, making a point of being over the top.

GEORGE / JACK / MICHAEL

Hello Mr. Barrie! / Nice to meet you Mr. Barrie! / How do you do Mr. Barrie!

GEORGE shakes BARRIE's left hand vigorously. JACK takes BARRIE's right hand and shakes at the same time. With nothing left to shake, MICHAEL puts SYLVIA'S hat onto BARRIE'S head.

BARRIE

Oh, uh, hello, ah—uh, goodness, erm, yes, he-hello, erm—

SYLVIA

This is George. And Jack. And Michael. And over there is Peter.

SYLVIA pulls PETER up.

SYLVIA

Peter, you remember, last month I went to see the opening night of Mr. Barrie's play.

PETER

Don't plays just pretend things are real when they aren't?

MICHAEL

(pulling on BARRIE's sleeve)

Our brother doesn't play anymore.

BARRIE

He doesn't play?

PETER goes off to join his brothers at the ICE CREAM MAN. A more private moment between BARRIE and SYLVIA...

SYLVIA

Oh he's just a little out of sorts.

BARRIE

Well, I'm sorry not to have seen you on opening night.

SYLVIA

Oh, no, I was hidden away up in the cheap seats, but that didn't bother me.

BARRIE

Oh. Well. I'm glad you enjoyed it.

SYLVIA

Oh, I didn't enjoy it—oh.

(hand over her mouth—whoops)

Not that I disliked it or anything! You've written some of my favorite plays. It's just that I suppose I felt like I'd seen you do that before. Oh dear, I hope I haven't offended you.

BARRIE

(a moment to himself...)

No, not at all. I've actually been trying to write something new. It's a story about a girl who falls in love with a soldier—

SYLVIA

Oh, like in that other play of yours; Quality Street, was it?

BARRIE

Yes, although this time he's going off to fight in Russia not France, and then a butler arrives—

SYLVIA

Like in The Admirable Crichton, that was very funny.

BARRIE

No, in this one it's completely different, because here the butler is much...

(running out of confidence. Looking at his manuscript)

... Taller.

(beat—slams the manuscript).

You're right. This play—it's just the same old thing all over again. It's cowsdung.

SYLVIA

What? No—

BARRIE

Yes, it's cows dung, it's horse poo, it, it's bull's pizzle. Isn't it?

SYLVIA

"Bull's pizzle"??

BARRIE

I knew it!

SYLVIA

No I haven't even read it!

#2B – Bull's Pizzle (Welcome To London Reprise)

BARRIE makes a decision. He stands and takes the new play in his hand... as PARK GOERS creep over to watch.

BARRIE makes a little tear in his script. RIP! Everyone gasps.

SYLVIA

What are you doing?

ALBERT approaches with PORTHOS,

Beat. Another tear – RIP.

ALBERT

Mr. Barrie, no...

BARRIE rips the page in half.

ENSEMBLE

(halftime)

WEL... COME... TO...

(a tempo)

LONDON

THE STRANGEST THINGS ARE HAPPENING

IN LONDON

MICHAEL

What are you doing?!

ENSEMBLE

MR. BARRIE'S LOST HIS MARBLES
'CAUSE HE WROTE A NEW PLAY,

GEORGE

Mr. Barrie?!

ENSEMBLE

NOW HE'S THROWN IT AWAY

JACK

Yo ho!

ENSEMBLE

PERHAPS IT'S TOO MUCH MIDDAY SUN

BARRIE

GOOD LORD WHAT I HAVE DONE!

ENSEMBLE 1

ONLY IN LONDON

ENSEMBLE 2

ONLY IN LONDON

BARRIE passes the papers to the BOYS and SYLVIA who eagerly begin ripping up the play with him.

ENSEMBLE 1

THE CENTRE OF OUR UNIVERSE
THAT'S LONDON

ENSEMBLE 2

LONDON

ALL

JUST WHEN IT COULDN'T
GET MUCH WORSE
THE SUN STARTS TO SHINE,
AND THE TEMP'RATURE CLIMBS

ENSEMBLE 1

HE'S LOST HIS MIND,

ENSEMBLE 2

EXTRAORDINARY!

ALBERT

WHAT WILL HE SAY TO MRS. BARRIE?

ENSEMBLE

HE THREW AWAY
HIS BRAND NEW PLAY
IN THE PARK IN KENSINGTON
TODAY IN LONDON!

BARRIE, SYLVIA, and the BOYS throw the ripped pages in the air.

JACK

Ahoy! To the pirate cave we go!

SYLVIA

Lovely to meet you, Mr. Barrie!

We transition to...

ACT I—SCENE 2: THE DUKE OF YORK'S THEATRE

#2C—*The Duke of York's*

On stage of the theatre, FROHMAN is ordering about his team, including Stage Manager ELLIOT and costume mistress MIRIAM.

FROHMAN

Right. J.M. Barrie is about to deliver the greatest play of his life and all our troubles will be over, I can feel it! We must get started as soon as he arrives. Elliot! What are you playing at, chop chop.

(an arm over ELLIOT's shoulder – looking out)

Do you know what stage this is?

ELLIOT

... Denial?

FROHMAN

No, this—is the Duke of York's Theatre. The famous plays, the renowned actors, would have been nothing, without a great Stage Manager.

(ELLIOT puffs up his chest, proud)

Does anyone remember their name?—no. Do they win awards?—not that I'm aware of. Can they even expect to get paid every week?—looking unlikely. But this is your stage, Elliot. Manage it...

ELLIOT

YES SIR!

ELLIOT begins attacking the chairs as BARRIE enters.

BARRIE

Charles!

FROHMAN

James! There you are! Elliot, go get them, will you?

BARRIE

What are we doing?

FROHMAN

Oh nothing, just having a little reading with the acting company.

BARRIE

Reading?! Charles – no wait, there’s nothing to –

ELLIOT leads the ACTORS in, arriving with full force.

HENSHAW

There he is! Our author extraordinaire!

BASSETT

We’re so very excited, Mr. Barrie. We hear it’s your best yet!

CROMER

We knew you’d come through in the end, Mr. Barrie, mwah mwah!

(giving him theatrical kisses)

FROHMAN

So, would you like to say anything about the play before we begin?

JONES

Is it a comedy or a tragedy?

BARRIE

Uh that, that might depend on your perspective –

FROHMAN

Am I going to cry?

BARRIE

I think you might, yes –

HENSHAW

Have you assigned any parts yet, my darling, or is that still ‘up in the air’?

BARRIE

That, that’s pretty much exactly where it is, yes.

FROHMAN

Well?

BARRIE

So, here's the thing. I... it's not quite... the pages that, that you saw last week, that I was just finishing, I... I threw them away.

BARRIE laughs. Silence in the room for a beat. Then the actors erupt into a kerfuffle.

ALL

What?! / Are you serious? / What is he talking about? / Did he say threw them away??!

FROHMAN

You did what?!

HENSHAW

Charles, what on earth is this?! Some kind of game?!

FROHMAN

No, he showed it to me! James, you had it in your hands!

BARRIE

I did. But then instead I had a—a change of heart. What's all the fuss, you can just keep running the other show for the time being, can't you?

More gasping, the ACTORS flapping about.

FROHMAN

We closed the other show yesterday, because you promised me a new show today!

CROMER

What on earth are we supposed to do now, lay about doing nothing?

HENSHAW

The actor's talent, Charles, it's like a muscle. It has to be worked, fed, pushed, otherwise it grows fat, and weak, and dies...

JONES

I've got rent to cover, bills to pay!

TURPIN

And I was going to ask Dorothy to marry me.

POTTER

Oh, Oliver – URGH!

JONES

URGH!

CROMER

SEE?!

FROHMAN

Alright, all of you! That's enough. I want a word with James alone. Leave us, be gone, exit the stage!

The ACTORS file out in a rage.

James, when you said you 'threw it away', what did you mean?

BARRIE

I tore it up, and then I threw those pieces into the Thames.

FROHMAN

The River Thames?! What time is it? Was the current strong? Elliot, can you swim?

ELLIOT

Uh, it's hit and miss, sir.

FROHMAN

I'll take that chance... James, you are NOT leaving this theatre until you come up with an idea for another play! Anything! A thriller!!

BARRIE

I don't want to write a thriller.

FROHMAN

A comedy, then?

ELLIOT

Ooh, comedies are funny.

BARRIE

No, listen to me Charles –

ELLIOT

What about a musical comedy?

FROHMAN

Please, that's the lowest form of art there is. Go.

(ELLIOT exits.)

FROHMAN

James, what has gotten into you?

BARRIE

The other day, in the park, I met this family. A mother and her four boys. They were playing a game, and I just - I "joined in." *(Laughs)* Maybe that's what I should be doing, forget writing, I should be sailing the seven seas! Fighting pirates! Ahoy me hearties!

FROHMAN

What are you talking about? This is not the J.M. Barrie I know!

BARRIE

Maybe this is me, Charles.

FROHMAN

You realize I have a company of actors on contract, and a theatre with no show! You got us into this mess, you're going to have to get us out of it. If you can't, well then... I'm sorry, James, we go a long way back... But if you can't deliver me what I need, I'll have to find another writer who can.

BARRIE

Charles—

FROHMAN

The clock is ticking, James. Tick tock, tick tock...

He exits. BARRIE is alone on stage.

#3 – *My Imagination*

BARRIE

HOW DID I GET HERE, ALONE ON THIS STAGE
AM I ACTING THE FOOL, INSTEAD OF ACTING MY AGE

(BARRIE)

THROUGH THE EYES OF A CHILD, THE WORLD SEEMS SO FREE
I REMEMBER THAT TIME, THAT'S HOW I USED TO BE...

I WOULD FLY IN MY IMAGINATION, SAFE INSIDE MY ISOLATION
NEVER RACING TIME, SOMEWHERE IN MY MIND
THERE'S A PLACE THAT ONLY I'D SEE, FAR AWAY BUT DEEP
INSIDE ME
LIFE WAS PURE CREATION, IN MY IMAGINATION

WITH EV'RY DAY THAT DAWNS,
SOMETHING COMES MORE UNDONE
I LOSE MORE OF MYSELF
ONE DAY OLDER I BECOME

IS THIS WHO I AM?
DEFINED BY MY FEARS?
HAVE I LIED TO MYSELF
FOR ALL OF THESE YEARS?

TIME IS THE FIRE IN WHICH I'M BURNING
IF THERE'S A WAY, I WOULD STOP THE WORLD FROM TURNING

BUT ALL IS NOT LOST, I'VE BEEN GIVEN A SIGN
A GLIMPSE OF THE LIGHT, A LIGHT THAT USED TO BE MINE

OH, LET IT SHINE IN MY IMAGINATION, FILL ME WITH
ILLUMINATION
I WILL FACE THE FIRE, WAKEN MY DESIRE
NOW I KNOW THAT DAY WILL COME NOW, I KNOW THAT I MUST
SOMEHOW
FIND MY INSPIRATION, IN MY IMAGINATION...

We transition to...

ACT I – SCENE 3: KENSINGTON GARDENS

#3A – *Kensington Gardens*

GEORGE, JACK and MICHAEL run on, playing.

GEORGE

I'm going to catch you, just you wait!

JACK

You'll never get us!

BARRIE tries to catch their attention. PORTHOS appears with PETER.

BARRIE

Boys? Oh Porthos, there you are. Hello Peter.

PETER

I was sitting quite happily by the tree until your dog came and started bothering me.

BARRIE

I'm sure he was just being friendly. I haven't seen you or your family for a few days.

PETER

Mother was feeling a little under the weather, so we stayed indoors.

BARRIE

Can I ask you something? Why did you stop playing with your brothers?

PETER

Because it's just silly, isn't it. Why did you stop playing?

BARRIE

Me? ... I grew up.

PETER

But you're a writer. You make up stories. That's not particularly grown up.

BARRIE

It sometimes feels terribly 'grown-up', these days...

(SYLVIA and the BOYS enter.)

GEORGE

En garde!

JACK

Fear my blade!

MICHAEL

Mr. Barrie!

SYLVIA

Hello again. Oh I hope we're not preventing you from working.

BARRIE

No, not at all. In fact Peter was just reminding me that writing didn't used to feel like 'work'.

(realizing)

When I first began making up stories, I was about your age, Peter. I used to imagine the world to be anything I wanted.

MICHAEL

But we do that all the time! Don't we?

GEORGE

Today we've been pretending the park is an island.

BARRIE

An island?

JACK

Full of mysteries and adventure!

PETER

But it isn't. It's just a park.

BARRIE

(getting into the game, now).

"Just"? "Just"?! That is the most pointless word in the English language. Why does anything ever have to "just" be anything?

#4 – Believe

SYLVIA

Especially here, in Kensington Gardens...

SYLVIA

WE SEE IT ALL AROUND US, IN EV'RY SINGLE COLOUR
AND EVERY DIMENSION, CROWNS THE REINVENTION

BARRIE

SO IF IT IS BLACK, THEN IT'S WHITE?

SYLVIA

Right!

BARRIE

AND WHEN IT IS DARK? THEN IT'S LIGHT!

SYLVIA

Quite!

SO FILL IN ALL THE SPACES

BARRIE / SYLVIA

WITH IMAGINARY PLACES

BARRIE

IT'S SO FRUSTRATING
WHEN NO ONE ELSE SEES,
EV'RYTHING YOU SEE,

SYLVIA

SO FOR NOW IT IS JUST AN ILLUSION, CONFUSION
UNLESS YOU'RE SOMEONE WHO BELIEVES...

*A CROWD has begun to gather, as BARRIE puts on his show with PORTHOS.
SYLVIA and the other boys arrive too, enjoying the show, clapping.*

BARRIE / SYLVIA

WHEN YOU LOOK
TELL ME WHAT DO YOU SEE

PETER

JUST A DOG IN A PARK

BARRIE

IS IT REAL

SYLVIA

IS IT FICTION, ONLY MAKE BELIEVE?
YOU ACT LIKE YOU REALLY DON'T CARE

PETER

LOOK WITH YOUR EYES!

BARRIE

BUT LOOK WITH YOUR EYES, HE'S A GREAT RUSSIAN BEAR

BARRIE / SYLVIA

AND HE'S DANCING AND PRANCING AND BOWING POLITELY
HE PLAYS TO FULL HOUSES ONCE DAILY, TWICE NIGHTLY
PRE FIX "ORDINARY" WITH "EXTRA" YOU'LL SEE
BELIEVE, BELIEVE, BELIEVE!

JACK

That was an excellent show, Mr. Barrie!

MICHAEL

What else can you do?

PETER

Oh good grief.

BARRIE

I DON'T NEED ROSE-TINTED
SPECTACLES
JUST TO SEE THE FUNDAMENTALS
A CAN A STONE-

PETER

A DOG, A ROCK
A BENCH, A BONE
A TWIG, A STICK,

SYLVIA

I ONLY SEE THE BRIGHT LIGHTS

PETER

A CLOUDY SKY -

SYLVIA

THE SUNSET AND THE SUNRISE

PETER

DON'T LIE!

BARRIE

AND IF IT IS WEAK

CHORUS

OOH...

GEORGE

THEN IT'S STRONG?

PETER

—IT'S NOT STRONG.

SYLVIA

AND JUST WHEN IT'S RIGHT

JACK

THEN IT'S WRONG?

PETER

—IT'S NOT WRONG.

BARRIE / SYLVIA

AND EV'RYTHING MY EYES SEE

CHORUS

OOH...

PETER

EV'RYTHING MY EYES SEE

BARRIE / SYLVIA

IS NOTHING LIKE IT SHOULD BE...

PETER

IS ONLY LIKE IT SHOULD BE...

BARRIE / SYLVIA

IT'S SO FRUSTRATING
WHEN NO ONE ELSE SEES
EV'RYTHING YOU SEE

CHORUS

BAHOOM...HOO HOO HOO
BOING...HOO HOO HOO
BOING...BOING...
HOO HOO HOO HOO HOO

SO FOR NOW IT IS JUST
AN ILLUSION, CONFUSION

AHH...
AHH...

BARRIE / SYLVIA / BOYS

UNLESS YOU'RE SOMEONE
WHO BELIEVES

UNLESS YOU'RE SOMEONE
WHO BELIEVES

(BARRIE / SYLVIA / BOYS)

WHEN YOU LOOK

(CHORUS)

LOOK!

BARRIE / BOYS

TELL ME WHAT DO YOU SEE

SYLVIA

YOU CAN BELIEVE

BARRIE / BOYS

IS IT REAL?

SYLVIA

IS IT FICTION? ONLY MAKE BELIEVE?

CHORUS

IS IT REAL?

BARRIE / BOYS

YOU MAY THINK WE'RE SAFE ON THE PATH
BUT THE GRASS IS THE WATER
THAT'S RISING TOO FAST

SYLVIA

YOU MUST BELIEVE

SYLVIA

BUT NOW KENSINGTON
PARK IS THE BIGGEST
LAGOON

CHORUS GROUP 1

BLUP BLUP
BLUP BLUP

CHORUS GROUP 2

PLOM PLOM PLOM
PLOM PLOM PLOM
PLOM PLOM PLOM

BARRIE

... AND THIS BENCH
IS A ROCK

BLUP BLUP

PLOM PLOM PLOM
PLOM PLOM PLOM
PLOM PLOM PLOM

+BOYS & SYLVIA

AND WE'RE ALL MAROONED
HERE

BLUP BLUP

PLOM PLOM PLOM
PLOM

ALL

HEAR THE MERMAIDS SING THEIR BEAUTIFUL SONG

MICHAEL

What's a mermaid?

SYLVIA

Mermaids have the body of a beautiful woman on top, but the tail of a fish underneath.
And their voices lure sailors to their deaths. *(She sings)* AHHH...

MICHAEL

I think I'm in love.

(Music changes)

BARRIE

Oh no, a tidal wave.

GEORGE

It's going to wash us away!!

BARRIE

Everyone! Hang on for dear life!

*(PETER grabs his mother's arm, as they spin around the park, swooping up other
PASSERS-BY as they go.)*

BARRIE / BOYS / SYLVIA

WHHHOOOOOAAAAA!!!!

ALL

WHEN YOU LOOK
TELL ME WHAT DO YOU SEE?

SYLVIA / BOYS

YOU CAN BELIEVE--

ALL**CHORUS**

IS IT REAL?
OR A MYSTERY SCIENTIFICALLY
IT'S MORE THAN A BENCH IN A PARK AH...

SYLVIA / BOYS

YOU MUST BELIEVE --

ALL

LOOK AGAIN, IT'S A ROCKET THAT'S HEADING
FOR MARS ON A MISSION TO SEARCH FOR NEW LIFE
WHEN WE'LL BE BACK, WHO KNOWS?
'COS IT'S REALLY A LONG FLIGHT

BARRIE/SYLVIA/BOYS

TURN THE WHOLE WORLD
UPSIDE DOWN AND YOU'LL SEE
BELIEVE, BELIEVE, BELIEVE

BARRIE

WITH JUST IMAGINATION
AND CREATIVE SPECULATION

OUR LIFE'S CALLING
WAS NEVER MEANT TO BE BORING.

CHORUS

TURN THE WHOLE WORLD
UPSIDE DOWN AND YOU'LL SEE
BELIEVE, BELIEVE, BELIEVE
(*INHALES) (*INHALES) (*INHALES)
(*EXHALES)

HA HA HA
(*EXHALES) (*EXHALES)
HA HA HA
(*INHALES) (*INHALES)
(*INHALES) (*INHALES)
NO...

CHORUS

BELIEVE, BELIEVE
BELIEVE, BELIEVE

BARRIE / SYLVIA / CHORUS

BELIEVE, BELIEVE, BELIEVE,
BELIEVE, BELIEVE, BELIEVE, BELIEVE

#4A – Believe (Playoff)

BARRIE

I don't think I've had this much fun in a very long time. Thank you.

SYLVIA

I should be thanking you. It's so nice to see them getting along. It's been a difficult time for them. My husband passed away, last year.

BARRIE

Oh, I'm so sorry. That must have been terribly hard.

SYLVIA

We're doing what we can—

She and BARRIE exchange a look, very briefly, before – The BOYS reenter with PORTHOS.

The other BOYS laugh exit with PORTHOS, PETER following them this time, intrigued, as we're with –

#4B – Making Friends with a Bear

MICHAEL

Mr. Barrie! Does the bear eat acorns?

BARRIE

I don't know! I'll have to ask him.

BARRIE makes a silly dog sound to PORTHOS, and laughs. He clears his throats.

Ahem, anyway, if you'll permit me – my wife is hosting a dinner on the first Friday of next month; I'm sure she would like it you could join us. And you must bring the boys as well!

BOYS

YEAH!

SYLVIA

Really? Children, at a dinner party? Mrs. Barrie won't mind?

BARRIE

No of course not, it will be wonderfully entertaining.

BOYS

YEAH!

JACK

We want to play "Cowboys and Indians"!

GEORGE

We should form our own tribe!

BARRIE

Yes! One of honor! And silliness! Okay!

BARRIE and the boys do a silly crowing call.

SYLVIA

Alright, I think we've had plenty of fun for one day.

BOYS

Awww.

SYLVIA

There's always tomorrow.

PETER

So tomorrow then? For more adventures?

BARRIE

We'll be here...

JACK

Goodbye, Mr. Barrie! Ahoy!

MICHAEL

Goodbye, Porthos! Giddie up!

GEORGE

Goodbye, Mr. Barrie!

We transition into...

ACT I – SCENE 4: THE BARRIE HOUSE

A high society dinner. The foyer outside the dining room. The SERVANTS are standing in attendance as MARY prepares.

MARY

I still can't believe James invited "children" to our dinner party. As if I haven't got enough to be worried about, planning tonight, not to mention the gala fundraiser tomorrow. Which reminds me, Albert, my dress will need pressing – and be sure to take it out a little around the chest as discussed.

ALBERT

I don't know how you fit it all in, Mrs. Barrie.

MARY

... Excuse me?

ALBERT

Your schedule, I mean, not your...

(indicates her "chest," before trailing off)

MARY

Now, The most important guest attending this evening is the children's grandmother. Mrs. Du Maurier knows practically anyone worth knowing. And that is why tonight must go perfectly. Positions.

The SERVANTS exit in file. MRS. DU MAURIER enters.

MARY

Mrs. du Maurier!

MRS. DU MAURIER

Mrs. Barrie, lovely to meet you. Though if I'm not mistaken I once saw you on stage?

MARY

Yes, that's how James and I met. I used to perform in all of his plays. But that's behind me now. I much prefer my role as wife to an esteemed playwright.

MRS. DU MAURIER

I shall be most intrigued to meet your husband. I understand he has become – playmates, with my grandchildren, these past weeks. He's been seen 'joining in' with their games in Kensington Gardens. I confess I was a little surprised – such a public place. Given, as I'm

(MRS. DU MAURIER)

sure you're aware, my daughter's – circumstances. Nevertheless, we shall see for ourselves as I gather you have invited the boys this evening. Another nice surprise.

BARRIE enters.

BARRIE

Mrs. du Maurier – such a pleasure to meet you at last. We're great admirers of the work you do with charities and the arts.

MRS. DU MAURIER

Mr. Barrie. Thank you for the invitation – most kind.

FROHMAN arrives with LORD CANNAN as his guest.

FROHMAN

Evening, all!

MARY

Charles!

#4BB1 – Ravishing As Ever

FROHMAN

Mary, you look ravishing as ever! Hello, James.

MARY

Charles, allow me the honor of introducing –

MRS. DU MAURIER

We're already acquainted – Mr. Frohman.

FROHMAN

Yes, I know Mrs. du Maurier well. May I introduce –

MRS. DU MAURIER

Always a pleasure to see a fellow board member, Lord Cannan.

CANNAN

Quite, yes. Charles invited me along as I'm considering an investment in the new play.

CANNAN joins MARY and MRS. DU MAURIER as FROHMAN pulls BARRIE aside.

FROHMAN

(Still with BARRIE:)

Please, James, I need you to make sure tonight goes extra specially smoothly and that Lord Cannan is suitably impressed.

SYLVIA and the BOYS enter. When THEY shout, EVERYONE turns in surprise.

BOYS

Mr. Barrie!

FROHMAN

Dear God! Children?! What are they doing here?

BARRIE

Hello, boys! Cuc-koo!

THEY all perform their silly crow.

SYLVIA

Good evening, Mother. Sorry we're late. Mr. Barrie had us sailing down the Amazon this afternoon.

MRS. DU MAURIER

Mrs. Barrie, I'd like to present my daughter, Sylvia Llewelyn Davies.

SYLVIA

It's such a pleasure to meet you. Gosh, you're so ... elegant.

MARY

Thank you.

(To the BOYS:)

He-llo. James has told me all about you. Let's see: George, Jack, Peter and Michael—have I got it right?

JACK

Nice try, but no. I'm Jack. He's Peter.

MRS. DU MAURIER

Boys!

SYLVIA

Jack, please. We want to make a good impression.

The BOYS go and look at some of the pretentious art on the walls. BARRIE and SYLVIA find themselves together, privately, for a moment.

BARRIE

Sylvia, I hope you don't mind, but I have a gift for Peter.

(HE holds out a leather-bound journal.)

SYLVIA

Oh, you shouldn't have.

BARRIE

It's only a little thing. Here.

SYLVIA

Well, if it's from you then you should give it to him yourself. Peter?

#4BB2 – Be Brave

(PETER leaves the other BOYS and approaches. SYLVIA nudges BARRIE.)

(SYLVIA)

Go on. Be brave.

BARRIE

All a writer needs is a good leather binding and a fantastic title.

(HE hands PETER the journal.)

PETER

(Reading the title page:)

"The Terrible Adventures of the Brothers Davies, Faithfully Set Forth by Peter Llewelyn Davies" ... I'm not a writer.

BARRIE

Of course you are. Write about your family. About your friends. About the talking whale.

PETER

What whale?

BARRIE

The whale inside your head, screaming to get out.

(EMILY, who is standing by CANNAN, sneezes loudly. EVERYONE looks round, aghast.)

MARY

(Shocked, and embarrassed:)

... Emily, really.

EMILY

Please forgive me, ma'am. It's just I'm allergic to horse hair, and I suspect the gentleman has been riding today?

MARY

You have no business being allergic to anything, Emily, not when we have guests. I'm so sorry, Lord Cannan.

EMILY totters off, holding her nose.

CANNAN

Most extraordinary. I don't think I've heard my servants' voices in months. The way it should be, you know. Like this chap.

(Referencing ALBERT, who stands upright and stiff nearby.)

As good as invisible. There when you need him, gone when you don't.

MRS. DU MAURIER

I quite agree.

ALBERT rings the dinner bell in CANNAN'S ear.

#4C – Dinner is Served

MARY

Ladies and Gentlemen, dinner is served.

The foyer of the house transforms into a dining room as a large table is revealed and the GUESTS sit.

ACT I—SCENE 4A: THE BARRIE DINING ROOM

#5—*The Dinner Party*

ALBERT

FIRST COURSE!

MARY

WHERE ARE YOU PLANNING ON TAKING A HOLIDAY?

MRS. DU MAURIER

I'LL THINK OF THAT IN THE SPRING.

CANNAN

WELL, I'M BACK FROM MILAN.

FROHMAN

SEE THE OPERA?

CANNAN

DISASTROUS PREMIERE!

MRS. DU MAURIER

YES, PUCCINI HAS NEVER BEEN WORSE!

ALBERT

SECOND COURSE.

MARY

MRS. DU MAURIER—

MRS. DU MAURIER

JACK, SIT STILL! HMM?

MARY

YOUR CHARITY WORK I ADMIRE.

JACK

THERE ARE SO MANY FORKS.

SYLVIA

JACK...

MRS. DU MAURIER

THANK YOU, MRS. BARRIE.

BARRIE

ONE FOR THE FISH, ONE FOR THE PORK.

SYLVIA

MICHAEL!

MARY

CHARITY WORK I'M VERY INT'RESTED IN.

MRS. DU MAURIER

WELL, IT ISN'T A HOBBY...

MARY

NO, OF COURSE, I ONLY MEANT...

MRS. DU MAURIER

IT TAKES TIME.

GEORGE

LOOK AT THESE SPOONS—

MRS. DU MAURIER

ALL OF MY TIME.

CANNAN

THIS SOUP—

ALBERT

THIRD COURSE!

CANNAN

MARY, IT'S SUBLIME!

MARY

(To JACK:)

THAT'S A GOOD BOY.

MRS. DU MAURIER

(To PETER and GEORGE:)

BOYS!

SYLVIA

BOYS!

BARRIE

GEORGE!

FROHMAN

JAMES!

BARRIE

BOYS, DO THIS!

(HE is breathing on his spoon and placing it upon his nose)

CANNAN

I SAY!

BARRIE

AND THIS,

FROHMAN

NOW, JAMES—

BARRIE

AND THIS! LOOK AT THIS!

MARY

JAMES!

(BARRIE takes the spoon from his nose. PETER is using the shiny knife to reflect the candlelight onto the wall.)

PETER

Look Michael, it's so shiny you can bounce the light off it. See there?

(The light reflection moves across the wall as PETER tilts the knife.)

MARY

Please don't do that, young man.

MRS. DU MAURIER

Peter! I'm terribly sorry—the boys aren't used to a proper dinner at the table.

SYLVIA

Mother, please—

MRS. DU MAURIER

Perhaps if my daughter let me help out a little more, they would be more well-behaved, but—

BARRIE

Actually Peter isn't doing anything wrong. For you see that light bouncing around the room is in fact—a fairy.

MARY

Is that so?

BARRIE

(Standing.)

Yes, she must have flown in and got trapped by mistake. Here.

(HE goes to CANNAN and gently scoops his hand over the GUEST'S forehead, clasping his hand gently around the light. PETER gets the game and stops. The light disappears.)

There. And I'll tuck her gently in my pocket. Where she'll be safe.

(Soothing the flustered CANNAN:)

It's okay. It's okay.

(HE sits. A disquieting murmur and shuffle amongst the other GUESTS. MARY tries not to get rattled.)

FROHMAN

Ha-ha, these artists, eh, Lord Cannan!

MARY

Please forgive my husband—he's been working on the new play. And he's looking for inspiration anywhere he can.

(MARY rings the dinner bell.)

Even at the dinner table.

FROHMAN

RIGHT...

(Sung:)

HAS ANYONE READ THE LATEST CONAN DOYLE?

CANNAN

GHASTLY!

MARY

DO YOU THINK SO?

SYLVIA

I THOUGHT IT GREAT.

MRS. DU MAURIER

MICHAEL, SIT UP STRAIGHT.

SYLVIA

HE'S TIRED, THAT'S ALL.

MRS. DU MAURIER

FROM NO HARD TOIL.

FROHMAN

I PREFER DICKENS TO CONAN DOYLE.

SYLVIA

JACK!

CANNAN

MARY, IT'S A SKILL, THIS FINE SOIREÉ.

MARY

THAT'S KIND OF YOU TO SAY.

CANNAN

YOU KNOW I'M ON THE BOARD OF THE ROYAL BALLET –

(BARRIE claps his hands together – and the world freezes.)

BARRIE

Oh – thank – GOODNESS! To silence the inane chatter of this insufferable party!!

(Walking around the table – EVERYONE frozen. HE faces CANNAN, moving in close to him.)

Mister “I was born with a silver spoon in my mouth and I can't get it out!” Here, have some peas, Your Lordship.

(HE tips some peas over CANNAN'S head.)

Would you like some carrots?

(HE sticks carrots in CANNAN'S hair.)

Oh, let me clean you up.

(HE adjusts CANNAN'S toupee.)

(BARRIE)

What's this? There. You look so much better now, don't you?

PETER

Yes—

BARRIE

AHHHHH! What are you doing in my imagination?

PETER

I'm not in your imagination—you're in my imagination.

BARRIE

No, you're in—

PETER

Let's wake up the others!

BARRIE

How?

(PETER takes a little servant bell.)

#6 – *We Own The Night*

PETER

I'VE AN IDEA...

LET'S WAKE THEM WITH THE TINKLE OF A FAIRY'S WINGS.

(PETER rings the servant bell.)

BARRIE

WHAT DO WE HAVE HERE?

(BARRIE gets a bowl of sugar.)

SOME MAGIC DUST TO SPRINKLE;

THAT'S THE VERY THING.

PETER

LET'S START WITH GEORGE,

MICHAEL, JACK, AND THEN MUM!

BARRIE

AND HOW 'BOUT THE SERVANTS?!

PETER

THEY SHOULD JOIN IN THE FUN!

(During the following sequence, BARRIE and PETER wake up the BOYS, SYLVIA, and the SERVANTS.)

WE'LL HAVE A PARTY IN A SECRET LOCATION,
THEY JUST NEED A SECRET INVITATION.

BARRIE

WE'LL BE RIGHT UNDER THEIR NOSES,

PETER

BUT WE'RE JUST OUT OF SIGHT.

BARRIE & PETER

I'M SURE THERE'LL BE A PRICE TO PAY
BUT TILL THEN WE OWN THE NIGHT

Music interlude as EVERYONE moves under the table.

SERVANT (THOMAS)

Bloody hell!

SERVANT (LAEL)

What the flippin' heck's all this then?

BARRIE, SYLIA, & 4 BOYS

UNDER THE GROUND
WHERE NO ONE KNOWS WE'VE
MADE A
HIDEOUT FOR OURSELVES

WE'LL HAVE A FEAST
OF ALL THE THINGS WE
LOVE TO EAT
BUT NOTHING ELSE

SERVANTS

UNDER THE GROU-ND
NO ONE KNOWS!

WE'LL HAVE A FEA-ST
THINGS WE LOVE!

GEORGE

IMAGINE THERE'S ICE CREAM!

MICHAEL

CUSTARD AND CAKE!

JACK & PETER

AND AS MUCH JELLY AS YOUR BELLY CAN TAKE!

BARRIE, SYLVIA, 4 BOYS & SERVANTS

FOR THERE'S A PARTY IN A SECRET LOCATION,
YOU JUST NEED A SECRET INVITATION.
WE'LL BE RIGHT UNDER THEIR NOSES,
BUT WE'RE JUST OUT OF SIGHT.
I'M SURE THERE'LL BE A PRICE TO PAY,
BUT 'TIL THEN WE OWN THE NIGHT!

(DANCE BREAK.)

BARRIE, SYLVIA & 4 BOYS

OH, HOW WE
LOVE...
SO ENTERTAINING!
WE'LL BE
SHARING...

SERVANTS

LOVE THIS MADNESS...

SHARING GLADNESS...

BARRIE, SYLVIA & 4 BOYS

THEY'LL BE COMPLAINING,

BARRIE, SYLVIA, 4 BOYS & SERVANTS

WE'LL BE RIGHT UNDER THEIR NOSES,
BUT WE'RE JUST OUT OF SIGHT.

BARRIE, SYLVIA & 4 BOYS

I'M SURE THERE'LL BE A PRICE TO PAY...

SERVANTS

I'M SURE THERE'LL BE A PRICE TO PAY...

BARRIE, SYLVIA, 4 BOYS & SERVANTS

THERE'LL BE A PRICE TO PAY,
'TIL THEN WE OWN THE

**BARRIE, SYLVIA, 4 BOYS, SOPRANOS &
TENORS**

NN-NI-NIGHT.

ALTOS & BARITONES

NI-IGHT.

**BARRIE, SYLVIA, 4 BOYS, SOPRANOS &
TENORS**

'TIL THEN WE OWN THE
NN-NI-HI-HI-NIGHT.

'TIL THEN WE OWN THE
NN-NI-NIGHT.

'TIL THEN WE OWN THE NIGHT.

ALTOS & BARITONES

NI-IGHT
'TIL THEN WE OWN THE

NI-IGHT.
'TIL THEN WE OWN THE NIGHT.

The FAMILY, BARRIE and the SERVANTS all successfully manage to return to their positions at the table for the button of the song – THEY got away with it!

BARRIE claps his hands and unfreezes the GUESTS. PETER has not placed the toupee back on CANNAN'S head.

#6A – The Final Wicket

CANNAN

Of course, when I accompanied the Prince of Wales to the ballet, he had no idea what a grand jeté was!

(BARRIE has noticed CANNAN is bald and tries to get PETER'S attention.)

BARRIE

Well, that's quite a "hair raising" story – isn't it, Peter?!

(PETER remembers the toupee in his hand and panics. HE stands on his chair to put the wig back on.)

CANNAN

Oh, not at all-

MRS. DU MAURIER

(Seeing him on his chair.)

Peter! What on earth?!

(PETER drops the toupee onto CANNAN's head. CANNAN jumps in shock.)

CANNAN

(Grabbing his head.)

Oh, my!

(The PARTY GUESTS react.)

MARY

Young man!

(PETER jumps down, knocking some silverware over, causing chaos as the SERVANTS clamber in.)

Emily, a napkin!

CANNAN

Well, perhaps it's getting late.

MARY

I'm so terribly embarrassed, Lord Cannan, really.

CANNAN

Please, Mrs. Barrie. I did find your company to be—utterly charming.

FROHMAN

Lord Cannan, a brandy with our playwright before you go?

CANNAN

No, thank you. Perhaps he should spend the time getting his “play right,” hmm?

FROHMAN

Ha-ha. Very funny. Toupee—touché!!

(CANNAN grabs at his hairpiece, insecurely, and leaves. FROHMAN pursues him, then turns briefly back to BARRIE.)

What are you playing at? Bad form, James. Bad form!

(A brief moment between them, then FROHMAN exits. The BOYS laugh.)

BARRIE

I don't know what he's talking about. Everyone had so much fun, especially Peter. He's a boy who's been acting like a grown-up.

MRS. DU MAURIER

(To SYLVIA:)

That man is a grown-up behaving like a boy. I've never seen anything like it!

SYLVIA

Actually I thought James was a very generous host, entertaining the boys –

(To MARY:)

Thank you, Mrs. Barrie. I do apologize.

GEORGE

(Interrupting:)

Sorry if we were too much of a handful.

MRS. DU MAURIER

George! Children are meant to be seen and not heard.

(Beckoning the FAMILY to leave.)

Thank you for the invitation, Mrs. Barrie.

MARY

(Embarrassed:)

You're – very welcome, Mrs. du –

(The BOYS exit with SYLVIA and MRS. DU MAURIER, PETER trailing last.)

BARRIE

Peter. Ssh.

#6B – Brandy For Your Guests

(BARRIE mimes his silly crowing call – PETER does it back to him and runs off. ALBERT, the headwaiter, arrives with a tray of brandy glasses.)

ALBERT

Brandy, for your ... guests...

MARY

(To BARRIE:)

They all seem to have vanished. And I wonder why.

BARRIE

I'm sorry this evening didn't go quite as you expected.

MARY

Was that your idea of fun? To turn us into the laughing stock of London.

BARRIE

I don't care what London thinks. I'm starting to feel more myself than ever.

MARY

Really? Albert, prepare the guest bedroom for Mr. Barrie.

BARRIE

Mary—

MARY

When are you going to grow up?!

(MARY exits.)

BARRIE

(To the SERVANTS:)

Never.

(BARRIE exits. The SERVANTS drink.)

ACT I—SCENE 5: THE LONDON STREETS

SYLVIA and the BOYS arrive in their street, walking with MRS. DU MAURIER.

PETER

That was the most fun ever!

MICHAEL

I want to go to a grown-up dinner party every night!

MRS. DU MAURIER

That's quite enough of that.

SYLVIA

(Kissing her MOTHER goodnight.)

Thank you for seeing us home in your carriage, you didn't need to. Goodnight—

MRS. DU MAURIER

Sylvia, a word alone before I go?

SYLVIA

Boys, run along inside and up to bed...

PETER

But we're not tired! We're going to stay up all night!

JACK

Yeah!

MRS. DU MAURIER

I'm surprised at you, Peter. Your behavior was the worst of all.

PETER

Me? But, I was only—

SYLVIA

(Kissing PETER on the head.)

Go inside. I promise you a story as soon as you're in bed.

(THEY exit. A moment.)

(SYLVIA)

You don't have to speak to them that way, Mother. It was such a relief to see Peter smiling and laughing again. With all they've been through—

MRS. DU MAURIER

I know what they've been through. And that man is not helping them. "A married man," no less. Do you know what they are saying about you?

SYLVIA

I neither care who they are, nor what they are saying. He's a friend, mother. We have fun. Remember fun? You and father used to laugh all the time—you were positively wild in your younger days.

MRS. DU MAURIER

That was different. It was the sixties.

SYLVIA

If I'm making mistakes, Mother ... well, then, at least they're mine.

MRS. DU MAURIER

Sylvia, I am worried about you.

(A beat.)

You shouldn't have refused to see the doctor I sent for you.

SYLVIA

You shouldn't have sent him. I'm just tired.

MRS. DU MAURIER

Precisely. Why won't you just come and live with me—I have plenty of space, staff to look after you—

SYLVIA

We're fine, thank you.

MRS. DU MAURIER

I'm just thinking of your future, darling. Your "relationship" with Mr. Barrie is hurting your prospects. What matters now is stability.

SYLVIA

Arthur was our stability and he's gone.

(Beat. MRS. DU MAURIER kisses SYLVIA on the forehead).

MRS. DU MAURIER

I just wanted so much more for you. In your life...

(MRS. DU MAURIER exits, leaving SYLVIA alone).

#7 – All That Matters

SYLVIA

THERE ARE DAYS WHEN I FEEL SO AFRAID
I CAN HARDLY REMEMBER TO BREATHE.
WHEN REALITY CRASHES IN WAVE AFTER WAVE,
PULLING ME FURTHER BENEATH.

SO WHAT'S THE POINT IN PLANNING FOR A FUTURE,
IF IT ALL CAN BE STOLEN AWAY?
IT'S ALL I CAN DO TO HOLD ON AND SURVIVE
WHEN THE COLORS HAVE FADED TO GREY.

BUT MY CHILDREN NEED SO MUCH MORE FROM ME,
AND THEY GIVE ME THE STRENGTH TO GO ON,
WHATEVER MAY COME.

ALL THAT MATTERS NOW
IS WHERE I GO FROM HERE.
I KNOW I'LL FIND A WAY
IF I LIVE FOR TODAY.
THE BEATING OF MY HEART
IS ALL THAT MATTERS.

HE MAKES SENSE OUT OF ALL OF MY CHAOS
IN WAYS I CAN NEVER EXPLAIN.
HE TURNS ALL OF MY SADNESS INTO A SMILE,
HE'S HELPING ME LIVE LIFE AGAIN.

IT'S THE LIGHT IN THE EYES OF MY CHILDREN,
IT'S THE SOUND OF THEIR LAUGHTER ONCE MORE.
IT'S THE GLIMPSE OF A LIFE I DARED ONLY TO DREAM,
AND A DREAM ONLY LIFE CAN RESTORE.

(SYLVIA)

AND I KNOW THAT SOME MAY NOT UNDERSTAND,
BUT HE'S GUIDING ME SAFELY TO SHORE,
NOT AFRAID ANYMORE.

ALL THAT MATTERS NOW
IS WHERE I GO FROM HERE.
THERE'S AN EASIER WAY
IF I LIVE FOR TODAY.
THE SINGING IN MY HEART
IS ALL THAT MATTERS.

IT TAKES ME FAR AWAY.
THERE'S AN EASIER WAY
IF I LIVE FOR TODAY.

THE SINGING IN MY HEART
IS ALL THAT MATTERS.

SYLVIA exits, as we transition to...

ACT I—SCENE 6: THE LLEWELYN DAVIES NURSERY

The image of the Darling Nursery, yet to be invented.

#8 – *We Own The Night (Reprise)*

(GEORGE, JACK, MICHAEL and PETER are playing on the beds as the nursery materializes. GEORGE has a top hat on and an umbrella, JACK has a drum, MICHAEL has his bear, and PETER has a homemade bow.)

BOYS

Aaaahhhh!!!

WE KNOW THAT IT'S BEDTIME BUT WE'RE STILL WIDE AWAKE
MUM WILL SOON TURN OUT THE LIGHT
BUT 'TIL THEN WE OWN THE NIGHT

GEORGE

RIGHT!
FOLLOW ME BOYS
I AM THE GENERAL AND YOU ALL MUST MARCH IN TIME

PETER/JACK/MICHAEL

LEFT RIGHT LEFT RIGHT

GEORGE

KEEP UP YOUR STEP INTO THE JUNGLE
'TIL WE REACH THE ENEMY LINE

MICHAEL

RIGHT LEFT LEFT...

JACK

BEWARE OF THE PIRATES

MICHAEL

AND STAY SINGLE FILE

PETER

TRY NOT TO TRIP ON THAT BIG CROCODILE

SYLVIA and BARRIE enter.

BOYS

AAAAAH!

SYLVIA

(laughing, to BARRIE)

I can't believe they're not tired out, after all their adventures in the park this afternoon?! George, give back Mr. Barrie's hat and umbrella.

BOYS

Awwwwh!

BARRIE

Oh playing is a much better use for a stuffy old hat. And a little rain never hurt anyone.

BOYS

Yay!

PETER

Thanks, Mr. Barrie! Giddie-up!

(HE pretends the umbrella is a horse and does an Indian call, charging)

SYLVIA

(More privately:)

Ever since your dinner party last week, Peter has been acting like his old self again. He used to be the silliest of the lot.

The BOYS leap onto the beds, with as much energy as ever.

BOYS

LA-LA-LA-LA-LALA-

LA-LA-LA-LA-LA-LALA-

LA-LA-LA-LALA-

LA-LA-LA-LA-LA-LA-LA-LA.

(In BARRIE'S imagination, the BOYS bounce up and down on their beds, and as THEY do, THEY get higher... and higher... almost as if THEY were flying...)

BARRIE

Boys should never be made to go to bed. They always wake up a day older...

SYLVIA

Right, that's it, off to bed, boys.

BOYS

Awwwww!

MICHAEL

I won't go to bed, I won't, I won't!

JACK

We want a bedtime story!

PETER

I know. We could just make up one ourselves, couldn't we?

BOYS

Yeah!

BARRIE

Aye, go on then!

PETER

A story about the "Boys Castaway" ... washed ashore on a far-away island. And this time you are the chief.

JACK, GEORGE, & MICHAEL

Yes! / Go on!

BARRIE

And I will take you in and raise you as my own son.

PETER

(Pushing away from him.)

You're not my father.

BARRIE

Peter, I—

PETER

And I'm not your "son"!

SYLVIA

Oh, Peter, he meant nothing by it.

GEORGE

(Turning on PETER:)

Why do you have to ruin everything?

SYLVIA

George, don't...

PETER

Me?! Why do you have to boss everyone around?

(PETER pushes GEORGE, who pushes back, and all the BOYS suddenly fling themselves into a fight. SYLVIA steams in, pulling them apart.)

GEORGE, JACK & MICHAEL

(Overlapping:)

Get off me! / Get off of him or I'm gonna— / Stop fighting!

SYLVIA

Stop that! You mustn't fight each other! George, let go of him. Peter!

(THEY all gather round her, PETER taking his MOTHER'S hand last.)

PETER

(Guiltily, hurt:)

I didn't do anything.

SYLVIA

I know you miss your father. We all do. But what did you promise me? That we would get through this together?

BARRIE

I should go—

SYLVIA

No, don't go because of that. Please, James. Please stay...

#9 – Sylvia's Lullaby

(Beat. Back to the BOYS:)

There's good boys. Now go on.

(The BOYS get into bed – PETER last of all, a touch humbled.)

(SYLVIA)

QUIETLY HUSH NOW TO SLEEP
ON THE WINGS OF A BUTTERFLY.
LET ALL YOUR CARES DRIFT AWAY,
FOR NOW IS THE END OF THE DAY.

IF YOU CLOSE YOUR EYES
AND COUNT TO TEN,
YOU’LL HEAR YOUR DREAMS
ARE CALLING AGAIN.

JUST FOLLOW THE MOON,
FOR ALL TOO SOON
A NEW DAY WILL APPEAR,
YOU’LL HAVE NOTHING TO FEAR.

FOR WHEREVER YOU ARE,
AND FOREVER,
I’LL BE HERE.

MICHAEL

You’ll stay with us ‘til we fall asleep, won’t you?

SYLVIA

Yes, of course. I’m right here.

PETER

And Mr. Barrie, too?

(BARRIE nods.)

SYLVIA

And Mr. Barrie, too.

(To BARRIE:)

They’ll be off in a minute.

(THEY move away quietly and sit. SYLVIA begins to sew.)

BARRIE

I’m sorry I upset Peter.

SYLVIA

It wasn't your fault. You mean a lot to my boys. Especially Peter.

BARRIE

He's trying to grow up too fast... Perhaps he believes that things don't hurt as much when you're a grown-up. Especially when you lose somebody...

SYLVIA

They do.

BARRIE

I was Peter's age when I lost my brother David. He was ice skating on a nearby pond and there was an accident.

SYLVIA

James...

BARRIE

My mother didn't get out of bed for months. I tried everything to make her happy. One day, I dressed myself in David's clothes and I think it was the first time she ever actually... looked at me. All she ever wanted was to see my brother again.

(Beat. SYLVIA offers a thimble from her sewing kit to BARRIE.)

SYLVIA

Here.

BARRIE

What's this?

SYLVIA

It's a thimble, for your finger. When sewing, it ... protects you. From pain...

BARRIE

I would tell myself—he'd gone to Neverland.

#10 – *Neverland*

SYLVIA

Neverland?

BARRIE

It's a place ... a place I invented, where you never grow old.

(Beat. HE looks at SYLVIA.)

I've never told anyone that before...

(Sings:)

WHENEVER I WAS FRIGHTENED, IF I EVER FELT ALONE,
I TURNED TO THE NIGHT SKY, AND A STAR I CALL MY OWN.
SOMEWHERE I COULD RUN TO, JUST ACROSS THE MILKY WAY,
IF YOU LIKE I COULD TAKE YOU,
IT'S JUST A LIGHT YEAR AND A DAY...

WE CAN SAIL AWAY TONIGHT, ON A SEA OF PURE MOONLIGHT,
WE CAN NAVIGATE THE STARS TO BRING US BACK HOME,
IN A PLACE SO FAR AWAY,
WE'LL BE YOUNG, THAT'S HOW WE'LL STAY,
EV'RY WISH IS A COMMAND,
WE WILL FIND OURSELVES IN NEVER, NEVERLAND.

PICTURE A LAND THAT YOU NEVER HAVE SEEN,
WHERE LIFE IS ETERNAL AND EVERGREEN.
A FUTURE OF HAPPINESS ALL IN YOUR HANDS.
ALL IN THIS PLACE OF YOUR DREAMS, HERE INSIDE NEVERLAND.

WE CAN SAIL AWAY TONIGHT, ON A SEA OF PURE MOONLIGHT,
WE CAN NAVIGATE THE STARS TO BRING US BACK HOME.
IN A PLACE SO FAR AWAY,

BARRIE / SYLVIA

WE'LL BE YOUNG, THAT'S HOW WE'LL STAY
EV'RY WISH IS A COMMAND,
I AM CLOSER NOW TO FINDING NEVERLAND...

(We transition to...)

ACT I—SCENE 7: DUKE OF YORK’S THEATRE

FROHMAN is pacing, listening to BARRIE, who has been pitching him his ideas for his new play.

FROHMAN

“Neverland”?! No. No, what are you talking about? Islands, mermaids, children who are fairies?

BARRIE

No, the children aren’t the fairies, the fairies are the fairies and the children are just the boys. Boys who can never grow up.

FROHMAN

Why can they never grow up? Where the hell is Neverland? How did the clock get inside the crocodile?

BARRIE

He swallowed it.

FROHMAN

Oh, he swallowed it. Of course he did, James. You want mermaids? In a lagoon? That’s a lot of water—

BARRIE

The audience could just imagine that there’s water—

FROHMAN

At this rate, we’ll have to imagine there’s an audience!

BARRIE

Look, it’s something I began creating, for those boys—just for fun, that’s all. But, if they find these adventures and characters entertaining, then maybe others will too.

FROHMAN

But a play for children? James, children don’t have any MONEY! They can’t buy tickets— they can’t even buy ice cream. Adults buy things.

BARRIE

It isn’t a play just for children. It’s a play for everyone. Everyone who has a child inside of them, screaming to get out. Even you must have one of those, Charles.

FROHMAN

No, I don't have a child inside me, James. I have an ulcer. An ulcer and a gut instinct.

#11 – Circus of Your Mind (Part 1)

BARRIE

What if the nanny is a dog?

FROHMAN

I'VE HEARD ENOUGH!
YOU'RE LOSING YOUR MIND.
YOU'RE SPEAKING IN RIDDLES,
AND THE RIDDLES DON'T RHYME.
YOU WANT FLYING CHILDREN UP THERE ON THE STAGE,
DOGS WEARING APRONS AND BOYS WHO DON'T AGE.

YOU SAY I WILL ADORE IT, BUT I'M PAYING FOR IT,
A LITTLE MORE REALITY, AND LESS OF THIS INSANITY.
HOW AM I GONNA FACE IT?
SUCH A DISGRACE, YET HERE WE GO AGAIN,
AND AGAIN, AND AGAIN—

YOU ARE LIVING ON A MERRY GO
'ROUND AND 'ROUND YOU SEEM TO GO,
AND I'LL NEVER UNDERSTAND WHY.

YOU WANT PEOPLE FLOATING WEIGHTLESSLY,
CEILINGS WHERE THE FLOOR SHOULD BE,
THESE AND OTHER THINGS YOU WILL FIND
IN THE CIRCUS OF YOUR MIND...

BARRIE

Just hear me out—

FROHMAN

Look, people are talking about how much time you spend with a woman who isn't your wife. And about your relationship with the boys.

BARRIE

(Shocked by the implication.)

As soon as you find the smallest piece of happiness in this world, there's always somebody ready to take it away. There's nothing going on, Charles!

FROHMAN

Oh, please, I know that. But how does Mary feel? It's clear she's not happy. She's been seen out lately with that horse's ass Lord Cannan—

BARRIE

That has nothing to do with this.

FROHMAN

Fine. But you're throwing away your career and mine along with it. I've waited six months and all you have are ideas for some silly adventure story? Where are the stakes, where's the conflict? You don't even have a villain!

(Sings:)

YOU ARE LIVING ON A MERRY GO
'ROUND AND 'ROUND YOU SEEM TO GO,
AND I'LL NEVER UNDERSTAND WHY.
IN THE CIRCUS OF YOUR MIND...

(We transition to...)

ACT I – SCENE 7A: THE BARRIE HOUSE

MARY

James. I didn't expect you back. Lord Cannan was just talking me through ... parliamentary procedure –

CANNAN

Parliamentary procedure! Yes...

MARY

And we must have lost track of the time.

CANNAN

Whoopsi-daisy. Well, I'll be off. A pleasure to see you – both of you – again.

(HE goes. A silence.)

#11A – Circus of Your Mind (Part 2)

MARY

Say something please, James. Don't insult me by staying silent.

BARRIE

I have nothing to say.

MARY

That's not true, you have plenty to say –

(SHE retrieves BARRIE'S notebook.)

Just not to me.

BARRIE

You don't have to read my journal to get to know me, Mary.

MARY

Do you love her?

BARRIE

How can you ask me that?

MARY

I'VE RESIGNED MYSELF TO SPEND ALL MY LIFE
TO BE ALL THE THINGS ONE EXPECTS FROM A WIFE.
YOUR IMAGINATION IS WHERE YOU RESIDE,
THOUGH MY INVITATION HAS NEVER ARRIVED.

DARLING, THOUGH YOU TRY, YOU CANNOT DENY,
SHE'S ON EV'RY SINGLE PAGE OF YOUR JOURNAL, JAMES.
NOW WE HAVE TO FACE IT, SUCH A DISGRACE,
YET, THERE YOU GO AGAIN, AND AGAIN, AND AGAIN –

IT'S LIKE LIVING ON A MERRY-GO-'ROUND
AND 'ROUND WE SEEM TO GO,
YET I NEVER SEEM TO KNOW WHY.

I'M HEARING PEOPLE WHISPER QUIETLY,
FRIENDS ARE NOW AVOIDING ME,
IT'S OVER, I'M LEAVING YOU BEHIND,
TO THE CIRCUS OF YOUR MIND.

(SHE closes the door on him, as we transition to...)

ACT I – SCENE 7B: THE LLEWELYN DAVIES HOUSE

BARRIE arrives at the door to SYLVIA and the BOYS' house, wielding a slingshot.

BARRIE

(Shouting up to them:)

Auch laddies! Grab your wee pickaxes and catapults, I need you! We're going to war!!

(The door opens – MRS. DU MAURIER is there.)

Mrs. Du Maurier. I was wondering if I may see Sylvia and the boys.

MRS. DU MAURIER

Sylvia is in bed. She has worn herself out – which is precisely what I feared would happen. The last thing she needs is to be running barefoot around Kensington Gardens with you, Mr. Barrie. Is that clear?

BARRIE

Please, may I see her?

MRS. DU MAURIER

No, you may not.

#11B – *Circus of Your Mind (Part 3)*

THERE HAS BEEN NOTHING BUT TROUBLE AND STRIFE,
EVER SINCE YOU CAME INTO THIS FAMILY'S LIFE.
SO MUCH DISRUPTION THE CHILDREN DON'T NEED,
AND AS FOR MY DAUGHTER, I MUST INTERCEDE.

EV'RYTHING ABOUT YOU, THEY CAN DO WITHOUT YOU.
TAKE FLIGHTS OF FANTASY, I QUESTION YOUR MORALITY.
I TOLD THEM TO IGNORE YOU, NOW I MUST IMPLORE YOU:
LEAVE THEM ALONE, STAY AWAY, WE ALL KNOW...

YOU ARE LIVING ON A MERRY-GO-'ROUND
AND 'ROUND YOU SEEM TO GO,
UNDERSTAND THAT WE HAVE NO TIME
FOR THE CIRCUS OF YOUR MIND...

ACT I—SCENE 7C

#11C—*Circus of Your Mind (Part 4)*

(A clock ticks loudly. In BARRIE'S hallucination, we enter a nightmarish, surreal dance, with images of all his antagonists and demons creating a carousel of doors.)

FROHMAN

(Voiceover:)

The clock is ticking, James. Bad form, bad form...

MARY

(Voiceover:)

Laughing stock of London...

MRS. DU MAURIER

(Voiceover:)

Spare us your crocodile tears, Mr. Barrie...

VOICES

(Voiceover:)

Tick-tock, tick-tock,

Tick-tock, tick-tock...

NEIGH!

(As BARRIE steps through the revolving doors, the intensity of the nightmare grows. At the climax, EVERYONE sings at BARRIE:)

#11D—*Circus of Your Mind (Part 5)*

ALL EXCEPT BARRIE

IT'S LIKE LIVING ON A MERRY GO,
 'ROUND AND 'ROUND WE SEEM TO GO,
 NO ONE EVER SEEMS TO KNOW WHY.
 WE'RE DOING EV'RYTHING THAT WE CAN DO
 TO GET IT THROUGH TO YOU,
 TRYING TO MAKE YOU SEE, BUT YOU'RE BLIND
 IN THE CIRCUS OF YOUR

GROUP 1

GROUP 2

MIND

AH...

The doors open and close, revealing MARY, MRS. DU MAURIER, and FROHMAN.

ALL EXCEPT BARRIE

IN THE CIRCUS...

IN THE CIRCUS...

IN THE CIRCUS

OF YOUR MIND!

We transition to...

ACT I—SCENE 8: THE LONDON STREETS

BARRIE is alone in the fog of the street.

#12—Stronger (Part 1)

BARRIE

FEELS LIKE THERE'S NOTHING LEFT,
AM I ON MY OWN?
AND THE ROAD AHEAD,
I CAN'T WALK ALONE.
THEY'RE ALL LEAVING ME.
DON'T BELIEVE IN ME.

I WAS FOOLISH, RECKLESS, AND BLIND—
I SHOULD TURN BACK WHILE THERE'S STILL TIME.

(CAPTAIN JAMES HOOK emerges from the shadows.)

HOOK

You COWARD!

#12A—Hook

(HOOK)

“Oh boo-hoo, no one wants to play with me and my wife has left me—Oh, woe is me!”

PIRATES

Woe is me...

HOOK

Pah!

PIRATE

Pah!

HOOK guts him and laughs.

HOOK

Do you want to suck your thumb, or go on an adventure?

BARRIE

Who are you?!

HOOK

I AM YOUR DARKER SIDE,
THE ONE YOU KEEP IN SHADOWS, PREFER TO HIDE.
DEEP IN YOUR HEART YOU CAN'T DENY
ALL OF YOUR FEARS KEEP ME ALIVE,

WAITING HERE FOR YOU TO ARRIVE.
DON'T CHOOSE TO LIVE BY THE BOOK,
LET'S LIVE BY THE HOOK!

(making slashes in the air with his sword)

Swish swish swish swish...!

(Offering his hook hand.)

... Captain James Hook, at your service.

BARRIE

(Offering his hand.)

... Playwright James Barrie.

HOOK

Yes, I know.

BARRIE

But I don't understand where you came from!

HOOK

I came from you, James. A part of you, the part you don't talk about at tea parties with little cakes and cucumber sandwiches.

BARRIE

Wait, you're me?

HOOK

(Flicking his wig, pleased.)

Ye-es. Except ever so slightly more handsome.

(The PIRATES whistle and circle HOOK and BARRIE.)

(HOOK)

YOU NEED ME! YOUR PLAY NEEDS ME!
CHILDREN LIKE TO BE SCARED...

they just don't know it yet.

UNLEASH ME!

BARRIE

I DON'T KNOW HOW!

HOOK

YOU HAVE TO USE YOUR PEN
FOR SOMETHING OTHER THAN SATISFYING THEM.
LET US EMBARK ON THIS JOURNEY,
BE SURE TO WRITE A PART FOR ME.
I'LL BE THE WIND BEHIND YOUR SAIL.
I WILL FIGHT TOOTH AND NAIL.

En garde!

HOOK & PIRATES

YOU HAVE TO LOOK IN YOUR HEART, IN YOUR SOUL,
YOU MUST FIND THE HOOK IN YOUR HEART, IN YOUR SOUL,
AND SEARCH EV'RY NOOK IN YOUR HEART, IN YOUR SOUL,
DON'T LIVE BY THE BOOK IN YOUR HEART, IN YOUR SOUL.

HOOK

WE LIVE BY THE HOOK!

So, are you a man or a mouse? A pirate or a pipsqueak?!

BARRIE

I'm a—a pirate!

HOOK

Don't believe you!

(HOOK delivers his wicked pirate laugh. BARRIE tries his own bad attempt at a wicked laugh.)

What the hell was that? Is someone tickling you, do you have a cough, what?

(BARRIE is thrown to the ground.)

(HOOK)

A man who is not willing to fight for what he wants deserves what he gets! Go back to being what everyone expects you to be. Or. Or! You can find the courage to fight. To write, your own story...

BARRIE

IN THE DARKEST PLACE,
THERE'S THE FAINTEST LIGHT.

HOOK

Yes!

BARRIE

GIVES ME HOPE TO FACE
THE HARDEST FIGHT,
PAIN DELIVERS ME.

HOOK

That's it!

BARRIE

I DON'T NEED THEIR SYMPATHY.

HOOK

Are you sure?

BARRIE

'CAUSE THEY CAN'T TAKE AWAY MY MIND,
WHERE I GO THEY WILL NEVER FIND.

HOOK

Aye, good form, James!

BARRIE

I'VE GOT TO BE

BARRIE & PIRATES

STRONGER,

HOOK

Prepare to sail!

BARRIE

REACH UP

BARRIE & PIRATES

HIGHER,

HOOK

All aboard!

BARRIE

MUST DIG

BARRIE & PIRATES

DEEPER,

BARRIE

FIND THE

BARRIE & PIRATES

FIRE.

HOOK

Mr. Smee, set a course!

BARRIE

FEEL EN—

BARRIE & PIRATES

LIGHTENED,

BARRIE

CAN'T BE

BARRIE & PIRATES

FRIGHTENED

BARRIE

ANYMORE.

HOOK

Yo ho!

BARRIE

HOOK & PIRATES

I CAN RUN NOW

HOIST!

(BARRIE)

SO MUCH FASTER,
NOW DEFEAT WON'T
BE MY MASTER

(HOOK & PIRATES)

PULL!
TIE!
STEADY!

BARRIE & HOOK

FOR TO
CONQUER THE DEMONS
I WON'T HAVE TO WAIT MUCH
LONGER.

PIRATES

AHHHH...
LONGER.

BARRIE, HOOK & 2 PIRATES

I'VE GOT TO BE
STRONGER,

BARRIE, HOOK, & 2 PIRATES

WHO-OA...

GROUP 1 (3 MEN)

STRONGER...
STRONGER...
TOP THE MAST,
STEADY!

PULL!
WHO-OA-OA-OA...

GROUP 2 (ENSEMBLE)

TAKE THE LINE
STRONGER,
WHO-OA-OA-OA...

HOOK

YOU'LL SEE IN TIME,
YOU WILL SURVIVE
TOO SOON TO RUN,
TOO LATE TO HIDE.

IT'S YOUR DESTINY
EVERY PACE, EVERY
STRIDE...

AH HO...
AH HO...
AH HO...
AH HO...

AH HO...
AH HO...
AHH...

AH HO...
AH HO...
AH HO...
AH HO...

AH HO...
AH HO...
AHH...

BARRIE, HOOK, & 2 PIRATES

I AM
STRONGER,

I AM
STRONGER,

I AM
STRONGER,

**(BARRIE, HOOK,
& 2 PIRATES)**

REACH UP
HIGHER,

DIGGING DEEPER

FOUND THE
FIRE,
FEEL ENLIGHTENED,

WON'T BE
FRIGHTENED
ANYMORE.

I CAN
RUN NOW
SO MUCH
FASTER

NOW DEFEAT WON'T

BE MY
MASTER.

I WILL
CONQUER THE
DEMONS I

DON'T HAVE TO WAIT
ANY
LONGER!

BARRIE

NOW I'M
STRONGER

(GROUP 1 [3 MEN])

REACH UP
HIGHER,

DIGGING DEEPER

FOUND THE
FIRE,
FEEL ENLIGHTENED,

WON'T BE
FRIGHTENED
ANYMORE.

LOOK IN YOUR HEART,
IN YOUR SOUL

AND SEARCH
EV'RY NOOK
IN YOUR HEART,
IN YOUR
SOUL,

YOU MUST FIND THE
HOOK!
AH-
AH!

LONGER!

WOMEN

OH-OH-OH, OH-OH-OH,
OH-OH-OH, OH-OH-OH,
OH-OH-OH,
OH-OH-OH-OH-OH...

(GROUP 2 [ENSEMBLE])

STRONGER

HIGHER...

DEEPER

FOUND THE FIRE,
ENLIGHTENED,

FRIGHTENED,

WHO-OA-
OA-OA...

SO MUCH
FASTER
NOW DEFEAT WON'T

BE MY
MASTER.

YOU MUST FIND THE
HOOK!
AH-
AH!

LONGER!

MEN

OH-OH-OH, OH-OH-OH,
OH-OH-OH, OH-OH-OH,
OH-OH-OH,
OH-OH-OH-OH-OH...

(BARRIE)

HOIST!
PULL!!
COME ABOUT!

(WOMEN)

OH-OH-OH, OH-OH-OH,
OH-OH-OH, OH-OH-OH,
OH-OH-OH,
OH-OH-OH-OH-OH...

(MEN)

OH-OH-OH, OH-OH-OH,
OH-OH-OH, OH-OH-OH,
OH-OH-OH,
OH-OH-OH-OH-OH...

I AM
STRONGER

OH-OH-OH, OH-OH-OH,
OH-OH-OH, OH-OH-OH,
OH-OH-OH,
OH-OH-OH-OH-OH...

OH-OH-OH, OH-OH-OH,
OH-OH-OH, OH-OH-OH,
OH-OH-OH,
OH-OH-OH-OH-OH...

NOW I'M STRONGER!

OH-OH-OH-OH,
OH-OH-OH-OH,
OH!

OH-OH-OH-OH,
OH-OH-OH-OH,
OH!

(Blackout.)

END OF ACT I

ACT II – SCENE 1: DUKE OF YORK’S THEATRE

#12C – Sneaking Into the Duke of York’s

PETER

Quiet now, we’re sneaking in!

(The BOYS try to sneak under the curtain. BARRIE appears through the curtain, dressed as a pirate.)

BOYS

(gasping)

Ahh!

#13 – The World Is Upside Down (Part 1)

BARRIE

WELCOME, MY FRIENDS!

GLAD YOU COULD JOIN ME ON THIS MOST ARR-SPICIOUS DAY.

(Barrie steps through the curtain)

BOYS

Hahahahahaha....

BARRIE

I HOPE YOU’LL FORGIVE MISTAKES AND ARR-RORS,
WE’RE JUST GETTING UNDER WAY

BOYS

Mr. Barrie!

BARRIE

YOU MAY RECOGNIZE SOME OF THE SCENES,
YOU ALL PLAYED A PART IN SOWING THE SEEDS...
‘CAUSE THERE IS MAGIC IN THE IMAGINATION,

BARRIE / BOYS

JUST BELIEVE AND IT CAN BE A CREATION

BARRIE

THE STORIES WE INVENTED,
ALL THE FUN THAT WE FOUND.
APPEARING HERE BEFORE YOUR EYES
THE WORLD IS UPSIDE DOWN.

The curtain opens and we're in a rehearsal.

(MR. CROMER is harnessed into a rope pulley system, dangling mid-stage. Other ACTORS in the company – MR. TURPIN, MISS POTTER, MISS BASSETT & MISS JONES – react to the chaos. FROHMAN tries to gain some control. As the curtain opens, MR. CROMER is hoisted up higher.)

CROMER

(in reaction to being raised higher)

Oh, my God... Oh, my God... Oh, my God...

BARRIE

Try and look like you're flying as well. Through the air.

CROMER

I'm flying!... Through the air...

FROHMAN

That's swimming, Mr. Cromer, not flying.

CROMER

I think I'm afraid of heights!

FROHMAN

You didn't mention that on your form.

CROMER

I didn't realize until just now!

ALL

THE WORLD IS UPSIDE DOWN!

CROMER

Get me down! Get me down! Get me down!

BARRIE

Don't you just love the first day of rehearsal, Charles? The possibilities, the excitement—

FROHMAN

The impending trips to the hospital! Nevertheless, you did give me my villain. And when Charles Frohman commits to something, he gets it done. By hook or by crook!

(MR. HENSHAW, a grand thespian actor, enters with aplomb.)

HENSHAW

Good morning, my darlings.

TURPIN

Mr. Henshaw, you're back!

HENSHAW

Well, I missed you, darlings. Giving my "Lear" out there in that wilderness commonly referred to as—"the regions." But I didn't hesitate to cut the whole thing short at a moment's notice when I finally received the call home.

BARRIE

(Handing him a script.)

Here you are.

HENSHAW

Thank you, darling, and what challenging role do you have for me this time?

BARRIE

Well, it's a pivotal part—

HENSHAW

Oh, stop it, I'm blushing.

BARRIE

You'll be opening the play—

HENSHAW

Of course, of course, never fear.

BARRIE

— in the role of—the Nanny.

MR. HENSHAW

Excellent. And dressing room number one, I take it? I'd like to cha—

(HE stops, doubling back on himself to BARRIE, spluttering.)

The—the what? Nanny? Darling, I was Richard III on Drury Lane. I do not—do—“childminding”. A woman’s role?—

BARRIE

Oh, no, it’s not a woman.

HENSHAW

Oh.

BARRIE

No, it’s a dog.

HENSHAW

Woof!

FROHMAN

Perfect.

#13A—The World Is Upside Down (Part 2)

ALL

THE WORLD IS UPSIDE DOWN

(MISS BASSETT and MISS JONES approach BARRIE.)

MISS BASSETT

OUR CHARACTERS...

MISS JONES

NIBS AND TOOTLES...?

MISS BASSETT

WHAT IS THEIR MOTIVATION?

(Spoken:)

Because you see, I have to live and breathe my part, drawing on my own life experience.

BARRIE

NIBS IS A LOST BOY.

MISS BASSETT

Lost, good, interesting...

MISS JONES

Yes!

MISS BASSETT

THAT I CAN USE...

MISS JONES

Good! Right!

MISS BASSETT

IS HE LOST IN AN EMOTIONAL PURGATORY?

(Spoken:)

Or lost in an existential search for himself?

MISS JONES

Yes!

BARRIE

NO, HE'S JUST LOST.

MISS BASSETT

GOOD HEAVENS!

WHERE? WHEN? AND HOW?

BARRIE

DO YOU HAVE EXPERIENCE BEING LOST?

MISS BASSETT & MISS JONES

WE'RE EXPERIENCING IT NOW.

MR. TURPIN approaches BARRIE.

TURPIN

Excuse me, sir? Who am I playing?

BARRIE

Ah, yes. You'll be playing the part of Mr. Darling. The father.

HENSHAW

(Overhearing:)

Did you say the father? Oh, well, surely I should be playing the father – What’s his name?

TURPIN

Darling.

HENSHAW

Yes, darling?

TURPIN

No, I mean I’m playing Darling.

HENSHAW

Playing what, darling?

TURPIN

Darling!

HENSHAW

I’m listening! Just tell me what part you’re playing, darling?

TURPIN

Yes, that’s it.

HENSHAW

What is?

TURPIN

YES. I’m playing DARLING!

HENSHAW

Playing WHAT, darling?!!

FROHMAN

OH, FOR THE LOVE OF – !!!!

(Coming over.)

The family is called “Darling” – that is the family’s name. Mr. and Mrs. Darling. Got that?

CROMER

Well there's no need to patronize us. We're not idiots, darling.

HENSHAW & TURPIN

Yes?

FROHMAN

God!

ALL

THE WORLD IS UPSIDE DOWN!

(PETER is entertaining himself at the props table.)

PETER

Mr. Barrie, what are these?

ELLIOT

No! Please, don't touch my props table!

BARRIE

Don't worry. It was Peter who invented her. Our fairy. Remember?

(HE takes a mirror and reflects a light around the stage.)

FROHMAN

Oh, the "fairy"! The "fairy." Can't we cut her? Fairies aren't even real—

BARRIE

(Gasps, theatrically.)

Every time you don't believe in a fairy, a fairy doesn't believe in herself. And she vanishes. Besides, I've just given her a name. Her name, remembered for all time by children across the world, shall be—

(Beat.)

—Shiny bottom!!

(Silence.)

FROHMAN

Get out.

BARRIE

Bright bum?

FROHMAN

No.

BARRIE

Princess Ding-a-ling?

FROHMAN

James—

PETER

Tinkerbell?

FROHMAN

I'm warni—

THEY all turn to PETER.

BARRIE

What did you say?

PETER

... Tinkerbell. That's what I named her. In my book.

GEORGE

We believe in fairies, don't we?

JACK

Yeah.

MICHAEL

(To HENSHAW:)

Excuse me, sir. Do you believe in fairies?

HENSHAW

My good man, I work in the theatre. I see them every day.

FROHMAN

Mr. Henshaw ... Alright, from the top, everyone! Act One, Scene One: A nursery.

(CROMER has one last look at his script before slamming it into ELLIOT'S chest and stepping forward.)

CROMER

(As "MICHAEL":)

"I won't go to bed! I won't, I won't! It isn't six o'clock yet."

BARRIE

Mr. Cromer, dear—when acting as Michael, it is important to remember the thing about children—is that they're not acting in the way that grownups are. Right, Michael?

(MICHAEL nods.)

CROMER

So you want me to not-act?

BARRIE

Yes.

CROMER

"I won't be bathed."

BARRIE

Smaller.

CROMER

"I tell you I won't be bathed".

BARRIE

Smaller.

CROMER

(In a small, squeaky voice:)

"I won't be bathed."

BARRIE

Smaller, still.

(CROMER stops speaking, just moving very slowly.)

(BARRIE)

That's perfect!

FROHMAN

Hands down some of the best "not-acting" I've ever seen!

#13B – *The World Is Upside Down (Part 3)*

HENSHAW

DOGS!

MISS POTTER

BOYS!

CROMER

FLYING...

MISS BASSETT

LOST

FROHMAN

SO...?

ACTORS

FRUSTRATION!

BARRIE & BOYS

BELIEVE AND IT CAN

ACTORS

NO!

BARRIE & BOYS

BE A CREATION.

MISS BASSETT

ACTORS DON'T FLY.

CROMER

BECAUSE ACTORS COULD DIE!

4 BOYS

START BY SAYING "I CAN DO"
AND THEN YOU COULD TRY.

MISS JONES

I CAN'T.

MISS POTTER

I WON'T.

HENSHAW

WILL NOT.

TURPIN

NOT ME.

ACTORS

THERE IS NO MAGIC IN YOUR IMAGINATION,
I DO NOT BELIEVE IN YOUR NEW CREATION.

(To BARRIE:)

THIS DISASTER IS ALL DUE TO YOUR PLAY!
THIS COULD BE MY LAST FIRST DAY.

CROMER

NAUSEOUS!

MISS POTTER

ANXIOUS...

HENSHAW

MY REPUTATION!

MISS BASSETT & MISS JONES

PLAYING LOST?

ACTORS

GET LOST!
SERIOUS ACTORS CANNOT WORK THIS WAY-

FROHMAN

A positive start!

ALL

THE WORLD IS UPSIDE DOWN!

FROHMAN

Alright, everyone, a great first day! So much so, in fact, that I'm taking you all to the Swan! That's right! Drinks are on me!

(The ACTORS and FROHMAN are heading out.)

HENSHAW

Very well, but it'll take more than a scotch to silence me –

CROMER

I won't put up with much more of this, Mr. Frohman. I happen to be a wonderful actor.

FROHMAN

Don't worry, Mr. Cromer, your secret is safe with me.

(SYLVIA has entered, pushing her way through the exodus to get in.)

SYLVIA

BOYS?! You were supposed to be spending an hour in the park and then home! And yet where do I find you?!

BARRIE

Sylvia?

MICHAEL

We're sorry, mother!

BARRIE

I was so happy to see the boys again – I just assumed you knew.

GEORGE

It isn't fair that we're not allowed to see Mr. Barrie.

SYLVIA

Oh, George, it's not that you're not "allowed" to – it's complicated...

(More privately, to BARRIE:)

James, I wanted to get in touch ... I heard about Mrs. Barrie and I wasn't sure what was appropriate, or helpful.

ELLIOT

(Interrupting:)

Mr. Barrie, you're joining us at the Swan, aren't you?

GEORGE

What's the Swan?

BARRIE

Oh, just the local tavern, where the actors go.

JACK

(Shouting to FROHMAN:)

Mine's a pint, please!

SYLVIA

Jack!

GEORGE

You should take mother!

SYLVIA

Oh, no, I couldn't possibly.

MICHAEL

Yes, go on!

BARRIE

Well, I'd be happy to take you, of course.

GEORGE

You should have some fun—

PETER

And Mr. Barrie is the best at fun, you know.

SYLVIA

Yes, I know he is.

MICHAEL

And we know you haven't been well lately. Laughing will make you feel better.

SYLVIA

Well, I can't have you going home alone.

GEORGE

Elliot can walk us home. Can't you, Elliot?

(ELLIOT clocks this from where HE is piling up chairs.)

ELLIOT

Oh yeah, of course. "Elliot will do it". "Elliot doesn't deserve a drink". "Elliot loves babysitting!"

GEORGE

Aw, thank you Elliot.

ELLIOT

No, I was being-

PETER, JACK & MICHAEL

(Overriding him:)

Thank you, Elliot! / That's so kind, Elliot! / You're the best, Elliot!

SYLVIA

Michael! George!...

4 BOYS

Goodbye, Mother! / Goodbye!

The BOYS exit with ELLIOT.

BARRIE

Clever, your boys, aren't they.

SYLVIA

Yes, very.

(Beat.)

I know the boys have missed your company. I have missed it, too. I only stayed away because I couldn't bear the thought that I'd, somehow, "complicated" things in any way –

BARRIE

No, not at all. What happened between Mary and me was long in the making. Believe me.

SYLVIA

... It is so good to see you.

#13D – Kiss Her, You Fool!

(HOOK appears through the costume rack.)

HOOK

Psst! Kiss her you fool!

BARRIE

Excuse me?

HOOK

I said kiss her, dammit!

BARRIE

How dare you? I do not need you to prod me.

HOOK

Pah! This is your moment. Take the plunge!

BARRIE

I have everything in hand, thank you very much.

HOOK

If you don't kiss her, I will!

BARRIE

Go away!

(HOOK exits.)

SYLVIA

James?

BARRIE

I was thinking of giving you...

(Digging around in his pockets, searching:)

An acorn!

SYLVIA

Oh? Thank you...

BARRIE

Don't you love an empty theatre at night? You can hear all the echoes of the shows that have come before.

SYLVIA

What's this?

BARRIE

Oh, that's the ghost light. Legend has it that all theatres have a ghost. This light is supposed to ward it off. Although, this one doesn't seem to be working very well...

SYLVIA

Do you believe in all that—Ghosts?

BARRIE

I believe we're all haunted by something.

#14 – *What You Mean To Me*

(BARRIE)

(Pointing:)

We all have shadows that follow us. You can't run from them.

SYLVIA

Maybe we need them. Without shadows, there would be no light. You can't have one without the other...

BARRIE

STANDING HERE, ALL AT ONCE,
ALL THE WORDS RUN DRY.

SYLVIA

SOMETHING'S CHANGED, CAN'T EXPLAIN,
AND I CAN'T DENY.

BARRIE

TURNING IN CIRCLES AND BLURRING THE LINES.

BARRIE

THE UNSPOKEN
IS CALL-
ING US
TONIGHT

SYLVIA

THE UNSPOKEN
IS CALLING US
TONIGHT.

BARRIE & SYLVIA

I WON'T LIE.
I'M A LITTLE BIT FRIGHTENED OF MY IMAGINATION.
SWEAR I'LL TRY,
BUT I'M FEELING ENLIGHTENED, YOU'RE MY INSPIRATION.
WE CAN FLY IF WE WANT TO,
I PROMISE YOU FAITH WILL GIVE YOU WINGS.

BARRIE

JUST TAKE THE SECOND STAR ON THE RIGHT,
STRAIGHT AHEAD TILL THE MORNING LIGHT.

BARRIE & SYLVIA

JUST TAKE THE SECOND STAR ON THE RIGHT,
STRAIGHT AHEAD TILL THE MORNING LIGHT.

BARRIE

EVERY WORD IN EVERY SENTENCE
DOESN'T SEEM TO MAKE A DIFFERENCE.
NOTHING CAN EXPLAIN JUST WHAT YOU MEAN TO ME.

SYLVIA

EVERY SHAPE AND ALL THE COLORS,
ALL THE LOVE FROM ALL THE LOVERS
NEVER COULD EXPRESS JUST WHAT YOU MEAN TO ME.

BARRIE

EV'RY INSTINCT,
EV'RY FEELING,
BREATHLESS
ALL MY SENSES REELING,
CANNOT EVEN SAY
JUST WHAT YOU MEAN TO ME.

SYLVIA

EV'RY SHAPE,
EV'RY,
BREATHLESS
SENSES REELING...
JUST WHAT YOU MEAN TO ME.

(MUSIC interlude.)

BARRIE & SYLVIA

TURNING IN CIRCLES
AND BLURRING

BARRIE

THE LINES.

BARRIE & SYLVIA

I WON'T LIE
I'M A LITTLE BIT FRIGHTENED, OF MY IMAGINATION.
SWEAR I'LL TRY...

SYLVIA

I'LL TRY...

BARRIE & SYLVIA

BUT I'M FEELING ENLIGHTENED,

BARRIE

SYLVIA

YOU'RE MY
INSPIRATION
WE CAN

YEAH, YOU'RE MY
INSPIRATION

BARRIE & SYLVIA

FLY,
IF WE WANT TO, I PROMISE YOU,
FAITH WILL GIVE YOU WINGS.
JUST TAKE THE SECOND STAR ON THE RIGHT,
STRAIGHT AHEAD TILL THE MORNING LIGHT.
LET'S TAKE THE SECOND STAR ON THE RIGHT,
STRAIGHT AHEAD TILL THE MORNING LIGHT.

EV'RY STAR THAT'S EVER FALLEN
KNOWS THE WAY TO WHERE WE'RE GOING,
NOW I REALLY KNOW JUST WHAT YOU MEAN TO ME.

(BARRIE and SYLVIA kiss. Lights fade and we transition to...)

ACT II – SCENE 2: THE SWAN

A bawdy London Tavern.

#14A – The Swan

MISS BASSETT

I won't be able to show my face on the London stage again!

HENSHAW

I'm not even showing my face in this one.

MISS JONES

I heard Mr. Barrie's wife left him.

MISS BASSETT

Can you blame her? He's clearly unhinged –

CROMER

Well, here's to the fall of the "Frohman Empire."

FROHMAN

(Overhearing:)

Yes, let's all drink to that.

HENSHAW, CROMER, MISS BASSETT, MISS JONES & TURPIN

Cheers!

(FROHMAN slinks off on his own. BARRIE and SYLVIA enter together.)

SYLVIA

I think I'll have a Guinness. A pint.

BARRIE

A pint, really?

SYLVIA

Yes! This isn't my first time in a bloody pub, you know. I bet I could drink you under the table and dance you out the door.

(FROHMAN arrives at their table.)

BARRIE

Charles, you remember Sylvia Llewelyn Davies –

FROHMAN

Ah, yes, the woman with all those little things around her – what are they called again?

SYLVIA

Children?

FROHMAN

Children. Yes.

ACTORS

We won't do it! / I'm quitting! / The play's rubbish! Etc.

FROHMAN

James, we're in the middle of an insurrection –

BARRIE

(Beat, gasping excitedly.)

That's it! That's who we need in the audience, Charles. Children. They'll get it and the grownups will follow. We just need to keep twenty-five seats free, spread around the auditorium.

FROHMAN

Twenty-five?! Who's paying for them?

BARRIE

No one. We're going to fill them with orphans.

FROHMAN

Orph-! Of course we are, James. I'll just believe long enough and hard enough that I've made my money back and – poof.

ACTORS

This is absurd. / How dare he! / Outrageous! / Can't take much more of this! Etc.

FROHMAN

Please, I'm serious.

BARRIE

Life is too absurd to be taken seriously!

HENSHAW

Really Charles, you can't expect us to carry on with this. This whole business is completely childish.

ACTORS

Here here! / I agree! / Ridiculous! / Childish! Etc.

SYLVIA

(To BARRIE and FROHMAN:)

Have they forgotten how to play? They could learn a thing or two from my boys, Mr. Frohman.

FROHMAN

Forgotten how to play ... Forgotten, how to play...

(To BARRIE and the room:)

James, what's it called—the thing you write that we put up there on stage?

BARRIE

A play.

#15 – Play**FROHMAN**

A play. So? Play. Isn't that why you became actors in the first place...?

CAN YOU REMEMBER BACK WHEN YOU WERE YOUNG,
WHEN ALL THE SIMPLE THINGS YOU DID WERE SO MUCH FUN?
YOU GOT LOST SOMEWHERE ALONG THE WAY.
YOU'VE FORGOTTEN HOW TO PLAY, EV'RY SINGLE DAY.

Am I right?

ACTORS

No! / Absolutely not! / What on earth are you talking about?

FROHMAN

Oh, come on!

(FROHMAN)

I REMEMBER BACK WHEN I WAS JUST A BOY,
I GOT A GUN AND HOLSTER FOR A CHRISTMAS TOY.
PRETENDING TO BE A COWBOY WAS THE VERY BEST,
CAUSE I WAS ALWAYS THE FASTEST GUN IN ALL THE WEST!
I'D PLAY!
PLAY!
REMEMBER LIKE IT WAS YESTERDAY,
I WAS YOUNG AND HAVING FUN,
PLAYING ALL MY CARES AWAY.
PLAY!

SYLVIA

PLAY!

FROHMAN

PLAY!

FROHMAN & SYLVIA

REMEMBER AND YOU WILL SEE

SYLVIA

THE WORLD IS SO MYSTERIOUS AND WILD

CROMER

AH-AH-AH...

SYLVIA

WHEN YOU START TO SEE IT THROUGH THE EYES

FROHMAN & SYLVIA

OF A CHILD.

FROHMAN

Now, Mr. Cromer—you must have a favorite childhood memory?

CROMER

THERE'S A MEMORY THAT I COULD SHARE
OF SLIDING DOWN THE BANNISTER OF OUR OLD STAIRS.
ONLY FOR A MOMENT I WAS IN MID-AIR,
BUT FOR THAT MOMENT I, I REALLY FELT LIKE I COULD FLY.

HENSHAW

THE MOMENT THAT MY FATHER TOLD ME OF THE FABLE

(HENSHAW)

I WANTED TO BE A KNIGHT OF THE KING'S ROUND TABLE;
 A SAUCEPAN ON MY HEAD AND A SPOON FOR A SWORD,
 I WOULD VENTURE AND PREVAIL, RETURNING WITH THE HOLY
 GRAIL
 AND...

CROMER & HENSHAW

PLAY!

MISS BASSETT & SYLVIA

PLAY!

CROMER & HENSHAW

PLAY!

MISS BASSETT, FROHMAN & SYLVIA

PLAY!

CROMER & HENSHAW

IMAGINE LIKE IT WAS YESTERDAY.

CROMER, HENSHAW & TURPIN

WE WERE YOUNG AND HAVING FUN
 PLAYING ALL OUR CARES AWAY.
 PLAY!

FROHMAN, SYLVIA, MISS JONES & MISS POTTER

PLAY!

CROMER, HENSHAW & TURPIN

PLAY!

**FROHMAN, SYLVIA, MISS JONES, MISS POTTER,
 MISS BASSETT, CROMER, HENSHAW & TURPIN**

PLAY!
 REMEMBER AND YOU WILL SEE
 THE WORLD IS SO MYSTERIOUS AND WILD,
 WHEN YOU START TO SEE IT
 THROUGH THE EYES OF A CHILD.

ACTORS

Play! Play! Play!

FROHMAN

Miss Bassett!

MISS BASSETT

I USED TO DREAM I WAS A BALLERINA.

TURPIN

AND I WAS A GLADIATOR IN A LARGE ARENA.

MISS JONES

I USED TO DREAM PRINCE CHARMING WOULD ONE DAY BE
MINE.

ELLIOT

IT WOULD SEEM YOU'VE HAD AN IMAGINATION
ALL THIS TIME!

FROHMAN & SYLVIA

PLAY!

ACTORS

PLAY!

FROHMAN & SYLVIA

PLAY!

ACTORS

PLAY!

ALL

IMAGINE LIKE IT WAS YESTERDAY.
WE WERE YOUNG AND HAVING FUN
PLAYING ALL OUR CARES AWAY.

FROHMAN & SYLVIA

PLAY!

ACTORS

PLAY!

FROHMAN & SYLVIA

PLAY!

ACTORS

PLAY!

ALL

REMEMBER AND YOU WILL SEE
 THE WORLD IS SO MYSTERIOUS AND WILD,
 WHEN YOU START TO SEE IT THROUGH THE EYES
 OF A CHILD.

FROHMAN

Alright, everyone, nursery rhymes!

(In time:)

GEORGIE PORGIE PUDDIN' AND PIE,
 KISSED THE GIRLS AND MADE THEM CRY.
 WHEN THE BOYS CAME OUT TO PLAY,
 GEORGIE PORGIE RAN AWAY!

ELLIOT

Oh, I've got one! I've got one!

(In time:)

JACK BE NIMBLE, JACK BE QUICK!
 JACK JUMPED OVER THE CANDLE STICK.

MISS BASSETT

OH! OH!
 MARY, MARY, QUITE CONTRARY,
 HOW DOES YOUR GARDEN GROW?

HENSHAW

OLD KING COLE WAS A MERRY OLD SOUL,
 AND A MERRY OLD SOUL WAS HE.

(THEY all imitate a trumpet fanfare.)

ALL

DO-DO-DO-DO-DO-DO-DO-DO-DO...
 HICKORY DICKORY DOCK,
 THE MOUSE RAN UP THE CLOCK.
 THE CLOCK STRUCK ONE, THE – AHH!!!
 OOH-OOH!
 OLD MOTHER HUBBARD.
 OOH-OOH!
 PEAS PUDDING HOT.
 OOH-OOH!
 THREE BLIND MICE.

(ALL)

JACK SPRAT COULD EAT NO FAT.
NA-NA-NA-NA-NA-NA!
NA-NA-NA-NA-NA-NA!
NA-NA-NA-NA-NA-NA!
WE ALL FALL...

CROMER

HUMPTY DUMPTY SAT ON A WALL,
HUMPTY DUMPTY HAD A GREAT FALL.
ALL THE KING'S HORSES AND ALL THE KING'S MEN
COULDN'T PUT HUMPTY TOGETHER A...!

ALL

ONE, TWO, BUCKLE MY SHOE,
THREE, FOUR, SHUT THE DOOR,
FIVE, SIX, PICK UP STICKS.
WOAH-WOAH, HERE WE GO!
SING A SONG OF SIX PENCE, A POCKET FULL OF RYE,
FOUR AND TWENTY BLACKBIRDS BAKED IN A PIE.
LONDON BRIDGE IS FALLING DOWN,
FALLING DOWN,
FALLING DOWN,
LONDON BRIDGE IS FALLING DOWN!
OHH...

FROHMAN & SYLVIA

PLAY!

IMAGINE LIKE IT WAS
YESTERDAY
WE WERE YOUNG AND
HAVING FUN,
PLAYING ALL OUR
CARES AWAY.
PLAYING ALL OUR
CARES AWAY.

PLAY!

GROUP 1

PLAY!

PLAY!

PLAY!

IMAGINE LIKE IT WAS
YESTERDAY
WE WERE YOUNG AND
HAVING FUN,
PLAYING ALL OUR
CARES AWAY.
PLAYING ALL OUR
CARES AWAY.

GROUP 2

ONE,

TWO,

BUCKLE MY

SHOE,

IMAGINE LIKE IT WAS

YESTERDAY

THREE, FOUR, SHUT
THE DOOR,

PLAYING ALL OUR

PLAYING ALL OUR

CARES

(FROHMAN & SYLVIA)

PLAY!

(GROUP 1)

PLAY! PLAY!

PLAY!

PLAY!

(GROUP 2)

AWAY.

PLAY!

HEY

ALL

REMEMBER AND YOU WILL SEE
THE WORLD IS SO MYSTERIOUS AND WILD
WHEN YOU START TO SEE IT THROUGH THE EYES
OF A...
RING-A-RING-A-ROSEY,
A POCKET FULL OF POSEY,
A-TISSUE!
A-TISSUE!
WE ALL FALL DOWN!!

#15A – Play-off*(We transition to...)*

ACT II – SCENE 3: THE LLEWELYN DAVIES BACK GARDEN

GEORGE, MICHAEL, JACK and PETER are setting up to present PETER'S play – with a makeshift stage, curtain, props, and seating.

GEORGE

We must be quick, before Mr. Barrie arrives, otherwise it won't be a surprise. Jack, arrange the seats like a proper theatre.

JACK

Why do I have to do it?

GEORGE

Because you're the stage manager. Oh, and Michael, you can be the usher.

JACK

What about Peter?

MICHAEL

You nincompoop, Jack. He's just the writer.

PETER

I'm not a writer. Not really.

GEORGE

Yes, you are. You wrote this, didn't you?

PETER

Well ... I suppose so. But—

GEORGE

But nothing. What does Mr. Barrie always tell us?

(GEORGE plays on his ukulele.)

#16 – We're All Made of Stars

YOU CAN BE ANYTHING YOU WANNA BE,
YOU CAN GO ANYWHERE YOU WANNA SEE.
A LITTLE HARD WORK AND YOU CAN DO IT.
FAITH 'LL GET YOU THROUGH IT,

(GEORGE)

SO MANY POSSIBILITIES.

GEORGE, JACK, & MICHAEL

YOU GOTTA BELIEVE IT, SEE IT, AND YOU CAN BE IT,
THE ANSWERS ARE ALL INSIDE YOURSELF.

ALL 4 BOYS

THE UNIVERSE HAS PLENTY OF SPACE,
AND THE GIFT THAT IT GAVE TO THE WHOLE HUMAN RACE IS
THAT:

WE'RE ALL MADE OF STARS.

WE'RE ALL MADE OF DREAMS.

NO MATTER WHO YOU ARE,

YOU CAN DO WHAT YOU WANT,

GO WHERE YOU LIKE,

BE WHO YOU WANNA BE.

GEORGE

IF A DOCTOR CAN SAVE ONLY JUST ONE LIFE
FROM PAIN AND FROM MISERY,
THAT'S WHAT I WANNA BE.

JACK

I WOULD SAIL ALL AROUND THE WORLD;
A LIFE OF DISCOVERY.
THAT IS THE LIFE FOR ME.

PETER

IF I COULD WRITE EV'RY SINGLE DAY,
I WOULD WRITE ALL MY CARES AWAY,
I'D BE LIVING A DIFF'RENT LIFE.

MICHAEL

A WONDERFUL LIFE.

ALL 4 BOYS

A MAGICAL LIFE.

(The BOYS jam on their homemade instruments.)

PETER & MICHAEL

BA-BA
BA-DA
BA-DA-DA-DA

BA-BA
BA-DA
BA-DA-DA-DA

BA-DA-BA-BA
BA-DA
BA-DA-DA-DA

GEORGE

DEE-PA-DE
BA-DA-BA-DEE-DA,
BA-DEE-DA

BA-BA
DA-BA-DEE-DA-DA

DEE-PA-DEE
BA-DA-BA-DEE-DA.

JACK

BA-BA-
BA-BA,
BA-BA-
BA-BA,
BA-BA-
BA-BA,
BA-BA-
BA-BA,
BA-BA-
BA-BA,
BA-BA-
BA

ALL 4 BOYS

YOU CAN DO WHAT YOU WANT,
GO WHERE YOU LIKE,
BE WHO YOU WANNA BE.

GEORGE

BE WHAT YOU WANNA BE.

ALL 4 BOYS

BE WHAT YOU WANNA BE!

GEORGE

Quickly, hide!

(SYLVIA leads BARRIE on.)

SYLVIA & BOYS

Surprise!

BARRIE

What's going on?

GEORGE

We're putting on Peter's play.

SYLVIA

They've been planning it all week.

JACK

Nearly ready!

MICHAEL

Wait 'til you see my costume! Mother helped me make it!

BARRIE

(With PETER, to one side.)

Peter, how exciting! The world premiere of your very first play!

PETER

It's quite nerve-wracking.

BARRIE

Well, of course it is. All your characters and stories are becoming real! And, speaking of which... You know the main character in my play ... Well, I've simply been calling him "the boy", but now I think he needs a name. And I wondered perhaps if he might take yours.

PETER

Peter?

BARRIE

Would that be alright?

PETER

Yes, that would be acceptable.

(PETER goes to join his brothers. BARRIE and SYLVIA sit.)

MICHAEL

(To BARRIE & SYLVIA:)

Good evening, I am the usher. May I have your tickets please?

BARRIE

Oh. I'm so sorry, I'm afraid I don't think we were given tickets.

MICHAEL

Oh no, I forgot to give them the tickets!

JACK

Give them the tickets then!

MICHAEL

(Searching in his pocket.)

Here are your tickets.

BARRIE

(Taking them.)

Thank you.

MICHAEL

May I have your tickets please?

(Taking them.)

Thank you.

JACK

Drum roll!

(JACK bangs on some drums, joyously, loudly. PETER steps forward, narrating from his notebook.)

PETER

“The Lamentable Tale of Lady Ursula” – a play in one act by Peter Llewelyn Davies.

(Embarrassed again:)

It isn't to be taken seriously really, it's just a bit of silliness.

BARRIE

I would expect nothing less. Go on.

#16A – *The Lamentable Tale of Lady Ursula*

PETER

(Deep breath.)

“One morning, just after sunrise, Lady Ursula made her way up the steps of the Cathedral to pray.”

(The BOYS act out what PETER describes behind him – MICHAEL stepping forward in costume as LADY URSULA, causing BARRIE and SYLVIA to laugh.)

MICHAEL

“Another beautiful day. Time for me, Lady Ursula, being a beautiful lady –”

(HE adjusts the straps on his dress.)

My dress keeps falling down.

JACK

Keep going!

(MICHAEL goes to pray front and center. SYLVIA and BARRIE laugh, which for SYLVIA begins to develop into a cough that SHE tries to control.)

MICHAEL

Quiet in the stalls!

SYLVIA

I’m terribly sorry.

MICHAEL

That’s alright.

PETER

“Suddenly the gargoyle that guarded the sacred structure came to life.”

JACK

“GRRRRR! Who goes there?”

PETER

“The gargoyle swooped down and lifted her into the air –” *(SYLVIA coughs heavily, but seems to get control.)* Mother?

SYLVIA

It’s alright, Peter, go on.

PETER

“Just then, a brave knight rode into the city on a stallion. Nee-eeh!”

#16B – *The Ballad of the Brave Knight*

GEORGE

(Strumming on his ukulele.)

NEVER FEAR, LADY URSULA, FOR YOUR BRAVE KNIGHT IS HEE-
AAAH!

GEORGE & PETER

(Spoken:)

Charge!

(GEORGE chases after the “gargoyle” and THEY all run around BARRIE and SYLVIA. But gradually, SYLVIA’S coughing spell is turning into an all-out fit and SHE begins struggling for air.)

GEORGE

Mother?!

JACK

Are you alright?

MICHAEL

What’s wrong?

BARRIE

Sylvia?

SYLVIA

(Gasping.)

I’m – fine. Don’t fuss!

(SHE coughs into her handkerchief and drops it. BARRIE sees that it’s covered in blood. HE pockets it, hiding it from the boys.)

MICHAEL

Is this a game?

BARRIE

No, Michael, it isn’t a game, but your mother will be fine. Just go inside and leave us for a moment, will you? There’s good boys.

(The BOYS exit into the house. PETER disappears behind the fence. SYLVIA recovers slightly from her fit, catching her breath.)

SYLVIA

Oh, James, really, all this bother over a silly chest cold.

BARRIE

Have you seen a doctor?

SYLVIA

Yes.

BARRIE

Well, what did he say?

SYLVIA

That's private. Are the boys alright? I don't want to worry them... Don't look so glum. Like you say, life is too absurd to be taken seriously. Just another silly adventure.

BARRIE

Sylvia. I saw blood in the handkerchief.

(A moment. HE sits beside her and holds her hand.)

SYLVIA

Please. I won't put them through it all again. The doctors and the hospitals, the treatments and the waiting rooms,

BARRIE

But we must at least try!—

SYLVIA

- I won't do it. If it is to happen, it will happen in my own way. For their sake.

#16C—*Blood in the Handkerchief*

BARRIE

... If that's what you wish.

(SHE resists momentarily and then breaks. HE holds her. And SHE holds him back.)

SYLVIA

You will look after them. Won't you? I need to know that they'll be alright.

(THEY look at each other. And BARRIE takes a breath.)

BARRIE

... They will be alright. I promise. I promise stronger than I've ever promised anything.

SYLVIA

(Bravely, smiling:)

Well. I'm famished. Help me inside. I want to check on the boys, and then dinner?

(BARRIE takes SYLVIA inside. PETER appears from behind the fence. HE starts knocking down the chairs and the crates of his makeshift stage. BARRIE comes running back out of the house.)

BARRIE

Peter, what are you doing?

PETER

You said she would be alright.

BARRIE

... She will be.

PETER

DON'T LIE TO ME!! Why are grown-ups always lying to me?! And you're the biggest liar of the lot! Dogs that can be circus bears, benches that can be rocket ships. You've even got me doing it!

(PETER takes his notebook and begins tearing pages out of it.)

BARRIE

Peter, please. Don't.

PETER

What did you and mother decide to tell us this time? That it's just a chest cold?

BARRIE

We didn't decide anything—

PETER

Father might take us fishing – that’s what she told us last time. As soon as he’s back on his feet. As soon as he’s better. Well, I won’t be lied to again!

BARRIE

(Pause.)

... Your mother isn’t very well.

PETER

It’s like a stomachache. But you can take medicine for stomachaches, Mother gives us it, and even though it tastes disgusting, it helps. But this is different.

(MUSIC under.)

And it never seems to go. How can I make it go...?

#17 – When Your Feet Don’t Touch the Ground**BARRIE**

WHEN DID LIFE BECOME SO COMPLICATED?
YEARS OF TOO MUCH THOUGHT AND TIME I WASTED,
AND IN EACH LINE UPON MY FACE
IS PROOF I’VE FOUGHT AND LIVED ANOTHER DAY.

WHEN DID LIFE BECOME THIS PLACE OF MADNESS?
DRIFTING ON AN EMPTY SEA OF WAVES OF SADNESS,

I MAKE BELIEVE I’M IN CONTROL
AND DREAM IT WASN’T ALL MY FAULT.

WHEN YOUR FEET DON’T TOUCH THE GROUND,
AND YOUR VOICE WON’T MAKE A SOUND,
HERE IT’S SAFE IN THIS PLACE ABOVE THE CLOUDS...

WHEN YOUR FEET DON’T TOUCH THE EARTH,
YOU WON’T FEEL THE THINGS THAT HURT,
AND YOU’RE FREE, THERE’S NO NEED TO COME DOWN.

PETER

EVERY DAY JUST FEELS A LITTLE LONGER,
WHY AM I THE ONLY ONE NOT GETTING STRONGER?

(PETER)

RUNNING 'ROUND PRETENDING LIFE'S A PLAY –
IT DOESN'T MAKE THE DARKNESS GO AWAY.

I MAY BE YOUNG, BUT I CAN STILL REMEMBER
FEELING FULL OF JOY, CRYING TEARS OF LAUGHTER,
NOW ALL MY TEARS ARE ALL CRIED OUT,
MAKE BELIEVE, BUT COUNT ME OUT.

'CAUSE MY FEET ARE ON THE GROUND
AND THE INNER VOICE I FOUND
TELLS THE TRUTH, THERE'S NO USE
IF YOUR HEAD'S IN THE CLOUDS...

BARRIE

I WAS ONCE LIKE YOU,
LIFE WAS A MAZE,
I COULDN'T FIND MY WAY OUT,
BUT WHAT I SAY IS TRUE,
YOU'LL BE AMAZED,
MAKE BELIEVE AND YOU
WILL FIND OUT THAT IT'S TRUE.

PETER

I KNOW WHAT IS TRUE.

BARRIE

WHEN YOUR FEET
DON'T TOUCH THE GROUND,

WHEN
YOUR VOICE
WON'T MAKE A
SOUND,
HERE IT'S
SAFE
IN THIS PLACE
ABOVE THE
CLOUDS...

WHEN YOUR FEET
DON'T TOUCH THE EARTH,

PETER

WHEN YOUR FEET
TOUCH THE GROUND,

YOUR VOICE
MAKES A SOUND
IT TELLS THE TRUTH

THERE'S NO USE
FOR CLOUDS...

WHEN YOUR FEET
TOUCH THE EARTH,

(BARRIE)

YOU CAN'T
FEEL
THE THINGS THAT HURT,

AND YOU'RE FREE,

THERE'S NO
NEED
TO COME DOWN

WHEN YOUR FEET
DON'T TOUCH THE GROUND

WHEN YOUR FEET
DON'T TOUCH THE GROUND

(PETER)

FEEL

THINGS THAT HURT.

AND I AM FINE

AS LONG AS I
AM DOWN.

WHEN YOUR FEET

TOUCH THE GROUND.

TOUCH THE GROUND.

PETER throws his arms around BARRIE. THEY hold each other.

We transition to...

ACT II – SCENE 4: THE DUKE OF YORK’S THEATRE

It’s the opening night of “Peter Pan.” The ACTORS and STAGE CREW are preparing. The chaos of backstage, ACTORS and ORCHESTRA warming up... FROHMAN powers in, sweating bullets.

#17A – *Have A Nip!*

ELLIOT

All right, company, please remember all the changes from this afternoon. Everyone, this is your half hour call. Half hour!

(The ACTORS gasp and flap about nervously.)

ACTORS

Half hour! / Oh, my goodness!

ELLIOT

(To FROHMAN:)

Sir, are you alright?

FROHMAN

Me, why wouldn’t I be? Opening night? The excitement. Oh, God, I think I’m going to puke. Elliot, fetch the bromide – actually, make it a scotch.

ACTORS

Mr. Frohman! / Is the audience here? / How are they? / Tell me it’s going to be alright!

FROHMAN

Wait, listen!

(Deep breath.)

As our dear Captain Hook would say, there can be no lily-livered cowards on this voyage! But I would like to say that the greatest journeys are often the most difficult.

(HE drinks ELLIOT’S concoction.)

Goodnes-Smee! Bluh. So let us embark, for at the end of this night lies fame! Fame! ...

Hopefully for the right reasons!

(A murmur of growing belief.)

(Song continues on next page...)

#18 – Something About This Night**(FROHMAN)**

I CAN FEEL IT, ANTICIPATION IN THE AIR,
SOMETHING JUST BEYOND COMPARE
TO ANY OTHER NIGHT, I SWEAR.

I CAN FEEL MY
HEART IS BEATING MUCH TOO FAST.
NO MORE LOOKING TO THE PAST.
COULD THIS BE THE ONE AT LAST?

OH, ALL THE YEARS I HAVE WAITED FOR THIS.
ONE NIGHT IS EV'RYTHING.

I CAN'T BE CERTAIN, BUT SOMETHING IS DIFF'RENT,
I'M SURE I HAVE NEVER FELT LIKE THIS BEFORE.

ELLIOT & THEATRE COMPANY

SOMETHING ABOUT THIS NIGHT
THAT I CANNOT EXPRESS.
EXCITEMENT OR NERVOUSNESS?
HOW IT ENDS, I COULDN'T GUESS.

FROHMAN, ELLIOT & THEATRE COMPANY

IF THERE IS ONE CHANCE THIS COULD BE
THE ONE TO BEAT OUR EXPECTATION.

FROHMAN

SOMETHING ABOUT THIS NIGHT.
OH-OH-OH,

FROHMAN, ELLIOT & THEATRE COMPANY

SOMETHING ABOUT THIS NIGHT!

(We transition to...)

ACT II – SCENE 4A: THE LLEWELYN DAVIES HOUSE

BARRIE arrives at the front door in top hat and tails for opening night. MRS. DU MAURIER answers, with GEORGE and MICHAEL behind her.

BARRIE

I'm here to collect Sylvia and the boys. The theatre awaits.

MRS. DU MAURIER

Well, then, it will have to wait. Upstairs, children, I want to speak with Mr. Barrie alone.

MICHAEL

Is he in trouble, because I've been alone with Grandmother and I know what it's like...

(MICHAEL goes inside. GEORGE lingers at the door.)

MRS. DU MAURIER

Mr. Barrie, I warned you before and you didn't listen. Sylvia is nowhere near strong enough to attend the opening of a silly play –

GEORGE

Come in, Mr. Barrie.

MRS. DU MAURIER

No. George, the grown-ups are talking. He's not coming in –

GEORGE

Don't speak to me like I'm a child. This isn't your home, it's our home. And if mother wants to see Mr. Barrie, then that is her choice. Right this way, Mr. Barrie...

(GEORGE leads BARRIE in, passing a lost-for-words MRS. DU MAURIER.)

ACT II – SCENE 4B: THE LLEWELYN DAVIES DRAWING ROOM

BARRIE follows GEORGE inside, with MRS. DU MAURIER behind them.

SYLVIA

James! You look wonderful.

BARRIE

Sylvia ... No one is dressed!

GEORGE

We have decided that we're not going.

PETER

Not without mother.

JACK & MICHAEL

Sorry, Mr. Barrie.

BARRIE

Very well. Neither am I. I would rather be here, with you all. Much more fun.

BOYS

Hooray!

SYLVIA

No!

(EVERYONE turns.)

Sometimes you men—however “grown-up” you think you are—need a sensible woman to tell you how things are. Mr. Barrie must go to his play and I insist that one of you accompany him. After all, I require a full report.

GEORGE

Peter should go.

PETER

No, wait—

MICHAEL

Yes, Peter.

GEORGE

I'll get his jacket.

JACK

I'll get his shoes.

MICHAEL

I'll get his ticket!

(GEORGE, JACK and MICHAEL run out. PETER remains.)

PETER

I want to stay with you.

SYLVIA

Let me show you something.

(SHE hands PETER the notebook – the one HE wrote his play in.)

PETER

(Taking it:)

My play? You pasted it back together.

SYLVIA

With a little help from Mr. Barrie. He saved every single page.

BARRIE

It was nothing, really.

(MRS. DU MAURIER is watching all this from her vantage point...)

SYLVIA

I have never been more proud of you, Peter.

(PETER looks away.)

You have to stop fighting the world ... Please, go to the play.

We transition to...

**ACT II – SCENE 4C: BACKSTAGE AT THE DUKE OF YORK’S
THEATRE****ELLIOT & FROHMAN**

OH, ALL THE YEARS I HAVE WAITED FOR THIS.
ONE NIGHT IS EV’RYTHING.
I CAN’T BE CERTAIN BUT SOMETHING IS DIFF’RENT,
I’M SURE I HAVE NEVER FELT LIKE THIS BEFORE.

FROHMAN, ELLIOT, & THEATRE COMPANY

SOMETHING ABOUT THIS NIGHT
THAT I CANNOT EXPRESS.
EXCITEMENT OR NERVOUSNESS?
HOW IT ENDS, I COULDN’T GUESS.

(HENSHAW appears in his dog outfit, minus the head.)

FROHMAN

Mr. Henshaw, where’s your head?

HENSHAW

So sorry, I’ve misplaced it.

ELLIOT

Found it.

HENSHAW

Dammit!

ALL

SOMETHING ABOUT THIS NIGHT,
(ELLIOT catches HENSHAW and puts the dog head on him.)

HENSHAW

(Muffled dog sound:)

OH-OH-OH...

ALL

SOMETHING ABOUT THIS NIGHT.
(PETER and BARRIE arrive at the theatre.)

BARRIE

AT THE START OF THE SHOW, WHEN NOBODY KNOWS
JUST WHAT TO EXPECT OR BELIEVE.
THE TENSION IS HIGH AND THE SILENCE IS LOUD
AND IT'S GETTING MUCH HARDER TO BREATHE.

PETER

I'M SO PROUD OF WHAT YOU CREATED,
AFTER ALL OF THE TIME YOU HAVE WAITED.

PETER & BARRIE

I WANTED TO SAY,
BUT THE WORDS WOULDN'T COME OUT RIGHT –
THERE MUST BE SOMETHING ABOUT THIS NIGHT.

THEATRE COMPANY

SOMETHING ABOUT THIS NIGHT
THAT I JUST CAN'T IGNORE,
ALL THE SWEAT AND TEARS AND MORE,
HAVE MADE THIS ALL WORTH FIGHTING FOR.

PETER, BARRIE, FROHMAN & THEATRE COMPANY

IF THERE IS ONE CHANCE THIS COULD BE
THE ONE FOR EV'RY GENERATION.
SOMETHING ABOUT THIS NIGHT!
OH-OH-OH...
SOMETHING ABOUT THIS NIGHT!
OH-OH-OH...
SOMETHING ABOUT THIS NIGHT!

#18A – *Beginners, Everyone!*

ELLIOT

Beginners, everyone! This is your beginners call.

BARRIE

Come on, Peter, it's starting!

(THEY run off.)

FROHMAN

Yes, go! Take your seats!

ELLIOT

(Offstage:)

Time for your speech, sir.

FROHMAN

Right—Elliot take these gloves I hate them.

(Clears his throat.)

Ladies and gentlemen. Welcome. To our... our “play”. We have some very distinguished people here tonight. Including, I believe, twenty-five very important guests from the Great Ormond Street hospital. If all the children in the audience would like to give us a wave?

The CHILDREN in the crowd wave.

Yes. Yes, I love children. You are most welcome. After all, shouldn't theater be for everyone?

(Gesturing the children) The young... *(then adults)*... and the Young At Heart! So join me please, together, as we take the second star to the right, and straight on... to the opening night... of PETER PAN!

The curtain opens to reveal...

ACT II – SCENE 5: THE LLEWELYN DAVIES NURSERY

The real Llewelyn Davies nursery. PORTHOS sniffs around.

MICHAEL

I won't go to bed, I won't, I won't!

(MRS. DU MAURIER helps SYLVIA in.)

GEORGE

Mother, you don't need to be up and about. We can put ourselves to bed! Look, see – even Porthos is helping.

MRS. DU MAURIER

George is right, darling. You should be resting –

SYLVIA

I'll never be too tired to put my boys to bed and kiss them goodnight.

(SHE is helped over to MICHAEL and gives him a kiss. A knock comes against the window.)

JACK

Look! Someone has flown up to our window!

MRS. DU MAURIER

It can't be...

(BARRIE comes tumbling into the room through the window.)

BOYS

Mr. Barrie!

SYLVIA

James!

MRS. DU MAURIER

Of course. Him. Always him.

SYLVIA

Still so full of surprises.

BARRIE

I flew! I flew up to your window!

MICHAEL

Really?!

BARRIE

... Well, no, not really. It was surprisingly difficult to climb actually.

#18B – *Something Else About This Night*

(PETER rushes in, holding his program from the show.)

PETER

Mother!

SYLVIA

Peter! How was it?

PETER

Come on in, everyone!

FROHMAN, ELLIOT and the ACTING TROUPE burst in the room. THEY are dressed in full costume.

MRS. DU MAURIER

Honestly, Mr. Barrie, just when I thought you couldn't shock me any more, you bring the West End to my daughter's house.

FROHMAN

I do apologize, Mrs. Du Maurier. James felt as though he couldn't officially open his show anywhere but here...

SYLVIA

But you've already opened.

BARRIE

That was just our dress rehearsal. And it went well, by all accounts.

CROMER

They loved me!

A rumble of approval from the rest of the COMPANY.

(CROMER)

I was flying!

The ACTORS cheer!

BARRIE

But this – this is the real opening night. With the family who inspired it all.

JACK

Well, it's Peter's play. The boy who wouldn't grow up.

PETER

That isn't me. (*At BARRIE:*) That's him. He's Peter Pan. (*BARRIE – perhaps only realizing this for the first time, too.*) He just has my name. And it's the best present any boy was ever given, anywhere in the world.

FROHMAN

Right, everyone, get ready!

(The COMPANY gets the nursery ready. A private moment between BARRIE and FROHMAN:)

BARRIE

Charles, I just wanted to say ... there would be no Peter Pan without Charles Frohman.

(FROHMAN doesn't know what to say, shuffling momentarily.)

FROHMAN

... It's true – I did say from the beginning it was going to work. Alright. Here we go! Act One, Scene One. A nursery!

#19 – *Neverland (Reprise) (Part 1)*

(NANA [HENSHAW] enters and begins making the beds. The BOYS watch and laugh.)

PETER

It's the Darling House. And look, see? Preparing the beds is Nana, the family dog, because the Darlings couldn't afford a real Nanny –

(At SYLVIA:) – but it didn't matter. Because they were happy and didn't care.

SYLVIA

Oh, Peter.

CROMER

(As "MICHAEL":)

"I won't go to bed, I won't, I won't!"

MICHAEL

That's what I say!

CROMER

"Nana, it isn't six o'clock yet. Two minutes more, please. One minute more, please?"

(HENSHAW chases CROMER over near PORTHOS.)

HENSHAW

(To PORTHOS:)

Are you my understudy? Darling, where did you train?

(The actor playing PETER PAN appears in the window and crows.)

PETER

And then the most amazing boy flies in through the window.

BOYS

Whoa! / Wow, look at that!

SYLVIA

James, a boy that flies!

BARRIE

He's searching for his shadow.

(The ACTORS realize the shadow prop is missing. ELLIOT finds it and tosses it to the ACTOR playing "PETER." The ACTORS continue their scene.)

"WENDY"

(Member of the troupe playing "WENDY".)

"Why are you crying?"

“PETER”

(Member of the troupe playing “PETER”.)

“I wasn’t crying. But I can’t get my shadow to stick on.”

“WENDY”

“It has come off! How awful. You have been trying to stick it on with soap!”

“PETER”

“Well then?”

“WENDY”

“It must be sewn on.”

BARRIE

And so Wendy sews on Peter’s shadow...

PETER

... And Peter is so happy he dances with it around the room!

(“PETER” dances with his SHADOW.)

“PETER”

“Oh, Wendy, one girl is worth more than twenty boys.”

“WENDY”

“I shall give you a kiss, Peter, if you like.”

“PETER”

“Thank you.”

(“PETER” holds out his hand.)

“WENDY”

“Don’t you know what a kiss is?”

“PETER”

“I shall know one when you give it to me.”

BARRIE

And so not to hurt his feelings, Wendy gives Peter a thimble for his finger.

“PETER”

“Now shall I give you a kiss?”

“WENDY”

“If you please.”

PETER

And in return, Peter gives Wendy an acorn.

“WENDY”

“Thank you, Peter. I shall wear it on a chain around my neck.”

MICHAEL

That’s not a kiss—even I know that!

JACK

That’s the point! It’s clever.

PETER

And then this is my favorite bit. Peter shows Wendy how to fly!

BARRIE

WE CAN SAIL AWAY TONIGHT,
ON A SEA OF PURE MOONLIGHT.
WE CAN NAVIGATE THE STARS
TO BRING US BACK HOME.
IN A PLACE SO FAR AWAY...

4 BOYS

WE ARE YOUNG, THAT’S HOW WE’LL STAY.

SYLVIA

AND WITH YOUR HAND IN MY HAND,

BARRIE & SYLVIA

WE WILL FIND OURSELVES IN NEVER, NEVERLAND.

(The PIRATES enter, led by CAPTAIN HOOK [Mr. TURPIN].)

CAPTAIN HOOK

Arrrrrrr!!!!

JACK

Pirates!

PETER

That's Captain James Hook. He's the most dastardly rogue that ever lived.

FROHMAN

Oh, I love this guy! He's such a good-for-nothing scoundrel – watch!

“HOOK” (TURPIN)

“Peter flung my arm to a crocodile! And he liked it so much, he's followed me ever since, from land to land and from sea to sea –”

FROHMAN

(Taking over.)

“ – ever since, from land to land and from sea to sea, licking his lips for the rest of me.”

(To “HOOK”:)

Fill it, man! Fill it! You're all replaceable.

(ELLIOT plays “tick tock tick tock” on a wooden block.)

“HOOK”

“Oy, it's the crocodile!”

(INDIANS appear.)

GEORGE

Indians! Like the characters we invented in the park!

JACK

(To FROHMAN:)

Are we going to get any royalties for this?

FROHMAN

Ssh, watch the play.

#19A – *Neverland (Reprise) (Part 2)*

(A montage of the INDIANS and PIRATES fighting. The bed with the FAMILY on it begins to move as the room becomes Neverland.)

BOYS

WHILE WE WERE MAKE-BELIEVING,
MISTER BARRIE WAS WRITING ALL THE WHILE.

MRS. DU MAURIER

Yes, a lot of this seems rather familiar...

GEORGE

YES, LOOK, THERE ARE PIRATES!

JACK

AND INDIANS!

GEORGE

AND FAIRIES!

JACK

EVEN A CROCODILE!

MRS. DU MAURIER

I hope I'm not the crocodile!

MICHAEL

I HEAR THE MERMAIDS,
SUCH A BEAUTIFUL SOUND.

"MERMAID" (MISS BASSETT)

AH-AH-AH...

PETER

JUST A LITTLE FAITH AND
BOTH YOUR FEET LEAVE THE GROUND.

MRS. DU MAURIER

WE CAN SAIL AWAY TONIGHT,
ON A SEA OF PURE MOONLIGHT.
WE CAN NAVIGATE THE STARS
TO BRING US BACK HOME.

IN A PLACE SO FAR AWAY,
WE'LL BE YOUNG, THAT'S HOW WE'LL STAY.
EV'RY WISH IS A COMMAND
IN THIS SPECIAL PLACE, HERE IN NEVERLAND.

PETER

Wendy has been captured by the pirates.

JACK

I'll rescue her!

"PIRATES"

ARRRR!!

(The ACTOR playing "PETER" has discovered TINKERBELL, whose light is fading...)

MICHAEL

Oh no, Tinkerbell!

MRS. DU MAURIER

What is she saying, Peter?

PETER

She drank his medicine. Because it was poisoned. She drank it to save his life?

MICHAEL

Is ... is Tink dying?

(THEY look at SYLVIA, caught up in the show.)

GEORGE

Look. Her light is growing faint. If it goes out, that means she's dead.

PETER

She says she thinks she could get well again, if children believe in fairies.

BARRIE

And do you? Do you believe in fairies?

PETER

If you believe—clap your hands!

MRS. DU MAURIER

I believe!

(SHE starts clapping.)

Come along, children.

(The other BOYS begin to clap.)

BARRIE

Everyone! CLAP LOUDER!

(As the clapping grows and the MUSIC swells, the BOYS grow excited as TINKERBELL'S light begins to glow magically. SYLVIA and BARRIE lock eyes.)

That is Neverland...

(BARRIE sings softly to SYLVIA, over her shoulder as SHE watches.)

PICTURE A LAND THAT YOU NEVER HAVE SEEN,
WHERE LIFE IS ETERNAL AND EVERGREEN.
A FUTURE OF HAPPINESS ALL IN YOUR HANDS,
ALL IN THIS PLACE OF YOUR DREAMS,
HERE INSIDE NEVERLAND.

(SYLVIA rises and closes her eyes.)

SYLVIA

SHOOTING STARS, NEW SHAPES AND SIZES,
AWAKENINGS AND NEW SURPRISES,
OPENING MY EYES TO SOMETHING HAPPENING...

(The Nursery begins to split open.)

BARRIE

NEVERLAND...

SYLVIA

UNIVERSE OF CONSTANT SPINNING,
EVERY END AND NEW BEGINNING,
I BEGIN TO FEEL THAT SOMETHING'S HAPPENING
TO ME...

ALL BUT SYLVIA

AH-AH-AH, AH-AH-AH,
AH-AH-AH, AH-AH-AH-AH.

AH-AH-AH, AH-AH-AH,
AH-AH-AH, AH-AH-AH-AH.

YOU JUST CLOSE YOUR EYES
AND COUNT TO TEN,
BREATHE IN TWICE AND OPEN THEM,

(ALL BUT SYLVIA)

YOU KNOW WHERE TO GO,
YOU HAVE BEEN THERE BEFORE,
IN YOUR HEART...

PETER

(Voiceover:)

AND BY CLOSING MY EYES I'LL BE
FINDING NEVERLAND...

(Lights fade and we transition to...)

ACT 2 – SCENE 6: KENSINGTON GARDENS

BARRIE looks in the direction of where Sylvia disappeared, as it fades.

#19B – The Work of the Ticking Crocodile

BARRIE

And that's how I found it – the land I dreamt of as a boy. And without her, I would never have written this story. But that's not the end. No end ever is. Just a new beginning...

He joins PETER on the bench, who is holding his notebook.

PETER

I wasn't sure what to write, after you and mother put it back together. But for the last few weeks, ever since I saw your play... I haven't been able to stop.

BARRIE

You know, your mother put a lot of things back together.

PETER

I thought she would always be here.

BARRIE

She is. She's here on every single page that you write.

PETER

But why did she have to die?

BARRIE

I don't know. She's in Neverland. And you can visit her any time you like.

PETER

... I can see her...

He clutches his book, closing his eyes, smiling...

GEORGE, MICHAEL and JACK come running on, followed by MRS DU MAURIER.

GEORGE, JACK, & MICHAEL

Mr. Barrie!

BARRIE

Awh! You got me! So—how was school today?

JACK

I wrote a poem in class and apart from the spelling, the teacher said it was first rate.

MICHAEL

I drew a picture of our family. And it had you, Grandmother, and you Peter, and Jack, and George. And you—... Father.

(BARRIE looks at all the boys, who smile at him.)

And Mother was with us, too.

BARRIE

Well, good. Because she always will be.

FROHMAN arrives with ELLIOT.

FROHMAN

Treasure, James! We've uncovered buried treasure! They want Peter Pan everywhere. First New York, then all over Europe. Well done. We're going to make a fortune.

BARRIE

Actually I've decided to donate all the profits to Great Ormond Street Children's hospital.

FROHMAN

You've what? That's—

(forced smile, half laughing half crying)

... fan-tastic!

The BOYS jump on ELLIOT as before.

JACK

Take us with you!

GEORGE

We want to go on a sea voyage!

FROHMAN

Put those things down, Elliot! The tide waits for no man, tick tock tick tock!

BOYS

Bye Elliot!

ELLIOT and FROHMAN exit, with the luggage.

BARRIE

So, what do you want to do today?

GEORGE

I have tons of homework to do.

JACK

Ugh! I hate homework.

BARRIE

Homework—?

MRS. DU MAURIER

Ahem.

BARRIE

—is important! Important. Yes.

MRS. DU MAURIER

(smiling).

Mr. Barrie is right. As “joint guardian” now, this isn’t going to be easy. You’ll have no problem consulting with me on a daily basis, I take it?

BARRIE

You did just say this wasn’t going to be easy.

JACK

George only likes school because he has a torch for a girl in his class.

GEORGE

I do not!

MICHAEL

Urgh!

JACK

She's got scruffy hair and grins all the time like a Cheshire cat!

GEORGE

She has a beautiful smile! *(he stops – realizing he's given himself away)*

MRS. DU MAURIER

She sounds lovely, George, and a young man like you deserves a lovely girl.

BARRIE

And what would you like to do today, Peter?

PETER

Me?... I might just fly over London.

JACK

You what?!

PETER

Oh I've been doing that all day. I could see our house. And the light was on in the nursery. And then I flew around Big Ben, and pushed the clock handles back in time, so no one is any older. And then I soared over Kensington Gardens, and from up there it looked like an island of adventures.

#20 – Finale (Believe)

MICHAEL

Teach me how to fly!

JACK

And me!

GEORGE

And me!

BARRIE

And me!

MRS. DU MAURIER

And me!

Ha ha ha...

BOYS

PETER

WITH JUST IMAGINATION
AND CREATIVE SPECULATION
OUR LIFE'S CALLING
WAS NEVER MEANT TO BE BORING

BARRIE / BOYS

NO!!!!

BARRIE

NO RESERVATION OR LIMITATION TO WHAT YOU CAN ACHIEVE

PETER / BARRIE

YOU CAN FLY TO THE STARS, TAKE A ROCKET TO MARS

BOYS / BARRIE

WHEN YOU'RE SOMEONE WHO BELIEVES

MADAME DU MAURIER

WHEN YOU LOOK TELL ME WHAT DO YOU SEE.

BOYS

(WE CAN BELIEVE)

MADAME DU MAURIER

EV'RYTHING THAT WE EVER THOUGHT THE WORLD COULD BE

BARRIE

IS RIGHT HERE IN FRONT OF OUR EYES

BOYS

(WE CAN BELIEVE)

BARRIE / MADAME DU MAURIER

ALL OF OUR DREAMS HAVE MATERIALIZED

BOYS

WITH ONLY OUR FAITH, AND PURE INSPIRATION
WE FOUND NEVERLAND IN OUR IMAGINATION

FAMILY

LOOK INSIDE YOUR HEART AND YOU WILL BELIEVE

ALL

WHEN YOU LOOK TELL ME WHAT DO YOU SEE
(YOU CAN BELIEVE)
EV'RYTHING THAT WE EVER WANT THE WORLD TO BE
SECOND STAR TO THE RIGHT
(YOU CAN BELIEVE)
STRAIGHT ON 'TIL MORNING, A BEAUTIFUL LIGHT

BELIEVE, BELIEVE,
BELIEVE, BELIEVE,
BELIEVE, BELIEVE,
BELIEVE AND YOU WILL

PETER

(Peter is lifted in the air, laughing)

Hahahahahaha...

ALL

FLY...
FLY...
FLY...
FLY...
AND FLY!

Blackout.

END OF ACT II

#21 – Bows (Something About This Night)**#21A – Bows Part 2 (Stronger)**

ALL

OH, STRONGER
REACH UP HIGHER
DIGGING DEEPER
FOUND THE FIRE
FOR TO CONQUER THE DEMONS
I WON'T HAVE TO WAIT ANY LONGER
OH OH OH